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that day
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someone finally made a bottled beer

with
No aftertaste?
Or was he still dreaming?

PANIC

He had to find a **MIRROR.**

Stella Artois Dry. It's out there. Somewhere.

COVER PHOTO. ***STEPHEN SWEET***

past

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AS EVER IN GENERATOR:
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THANKS TO VICKY CHAPMAN ON THE MAC, AND AL BIRD AT FAST POINT
BIG THANKS TO MIKE BARRETT FOR HIS INVALUABLE HELP. IF HIS TUTOR IS READING THIS, GIVE HIM A FIRST, MATE!

APOLOGIES TO WARLOCK AND READERS OF HIS COLUMN FOR TECHNICAL PROBLEMS LAST MONTH, LIKEWISE TO DON BRETT.

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punters page

Dear Generator,
I have been buying your magazine since it first came out with that brilliant interview with the king of DJs Sven Vath. Since then I have hardly ever bought the other cheesy mags. I'm a mad techno head and loved the write-up on The Orbit in Morely, where I stomp every single Saturday. But The Orbit, by the way, is open at 8 not 9pm, and that picture of the big bloke is not on. Come back down and take some pictures of The Orbit crew on the balconies. Love and respect to Generator and The Orbit. Keep poppin' and stompin'.

Yours, Mad Mick Bannister (Techno Head) Batley. P.S. Hello Chipie and The Orbit posse.

You're right, the balcony is mad. So mad in fact our photographer nearly fell off trying to get a shot of someone swinging from it. But we'll be back, you can bet your Marco Zaffarano remixes on that, matey!

Dear Generator,

With regard to hardcore...In June 92 I was DJing in Toronto, Canada, and as it goes the place was on fire! The English crews are rocking as far as Boston and New York - namely Dr No & Chemistry from W. London. Hardcore over there has landed with a bang, and all those vibes that once mashed up the UK are over there.....By the way, it really destroys my shed (what?) to see narrow minded people thinking they're cool because they plastic jive to DJs such as Sasha etc. A big almighty to the Bombsquad and all the London town 31 seconds massive - the creator's out soon, so hold tight those walls of Babylon will come down!!!

Yours, Jack alias Angel, H.M.P. Aylesbury.
P.S. Can people please stop adopting my nickname.

Dear Generator,

What a wicked mag! I've read it since day one and am amazed how you manage to get it better with every issue. Living in Northern Ireland means it's virtually impossible to hear about large events in the UK except for the ones that you advertise and write about. Respect is due. I would advise the mag to cover a Harmony night at Kelly's (Portrush) because they are brilliant and this would let the people in England know what's going down here and where to go in Ireland. DJs at Kellys include all the top names such as Carl Cox (4000 capacity attended) Stu Allen, Fabi Paras and Gordon Kaye and PAs such as TTF, Cappella, Love Decade and Love 4 Sale to name but a few. So if you want a brilliant night get down in December. By reporting on Ireland you'd make the mag perfect.

Regards, Steven, Limavady, Co. Londonderry.

We'll be down to Kelly's over the Christmas period, and watch out for forthcoming articles on the Irish scene.

Dear Generator,

I'm writing this letter to bring to your attention the fact that in the November issue of Generator the input of the Warlock went down from a double page to a single. This is worrying as Generator is the only mag to cover jungle - for this reason I rate the magazine at the top. Also, why do all dance magazines (even the shite ones) have such a fixation with the city of Leeds? Even your November issue was at it with a picture of Trannies With Attitude. I mean, what sort of image do a bunch of tossers like them give to the north of England? The person\place that stopped Leeds from being a hole was DJ Steve Williams and The Warehouse. He was the man before Sasha (who went to London and earned the "golden boy" title from the powers that be in the industry). But what happened to him? Where is he now? Nobody seems to know. All in all Leeds' days are numbered. Bradford did it four years earlier, and what goes around comes around.

Yours, Sammon, Bradford.

The Warlock will continue to contribute as much to Generator as he ever has done. A piece on jungle and the jungle DJs will appear at the beginning of next year. And as for Steve Williams, he's well remembered but where is he? Maybe he can drop us a line if one of his mates reads this.

Dear Generator,

With reference to "Not Such an Odd Couple" (Gavin and George issue 5) - get your facts right! It was in the Spring of 1992 that local talents Kelvin Andrews and Pete Bromley were brought together by the frustration, foresight and imagination of John Hill and Jason Leake under the name of Golden. I have been one of Golden's regulars from the start. I've seen Golden outgrow two venues before taking up residency at the Academy. For these reasons I feel offended that you appear to have omitted and therefore discredited the founders and sole promoters of one of Britain's best dance nights. On reading further I find the inaccuracy of your article doesn't end here. Have you ever heard of Geoff Oakes by any chance. If not then I suggest you flick through a copy of Mixmag before you next put pen to paper, since it is his name which is synonymous with that of Renaissance.

Yours, Che Guevara, Stoke.

Thanks for the letter, it's nice to get feedback even when it's as misguided as this. Generator and probably the majority of its readers are more than aware of the names you mention. Geoff Oakes was interviewed in our special feature when Renaissance left Mansfield in issue 3 for example. Presumably you missed it, and unfortunately we can't send you a copy because you didn't enclose an address. Our intention in the Gavin and George piece was to attempt to demonstrate that creating a successful club night is above all a collaborative effort. Sometimes certain media-friendly frontmen tend to steal the limelight, especially in publications that promote friends, cliques and the status quo, and we feel this distorts the reality of the situation. Respect all the same.

Dear Generator,

What is going on? I look around London for a club that plays the music I love and there's nish. Nish, mate. Trance is the way forward for the jaded clubscene. As rave gets tacky, progressive house becomes distinctly regressive, garage gets girlier and hard techno attracts even more dogs on strings I am on the point of suicidal desperation. Don't get me wrong, house and that is alright if you want to pull the birds and sink a few lagers, but when it comes to music (and isn't that what the scene is supposed to be about in the first place?) there's no alternative to bangin' Euro trance. Paul van Dyk is God. Amen.

Yours, Andy H, Plumstead.

There's truth in your words Andy. But why don't you get on the first flight to Frankfurt or try and get a job down Fat Cat and stop moaning? Either that, or read our very own Mark Syers in the review section.



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NIGHT CLUB LONDON

SATURDAY'S UNITED KINGDOM

3 94

Saturday 4th December

Gareth Cooke
Nick Brown
Paul Barrett
Alan (Bluebird)
Rob Maynard
Andy Weatherall
Rad Rice
Dominic Moir
Andy Morris
Steve Harvey
Danny Rampling
Fat Tony
John (Grimsby) Watt

Saturday 11th December

Queen Maxine
Jo M
Roy the Roach
Danny Eke
James Parker
Andy Morris
Luv'D' Up
Sally D
Gayle San
Lofty
Janeen
Spencer Broughton
Steve Proctor

Saturday 18th December

Neil O'Reilly
Danielle and Rochelle
Pete Heller
Terry Farley
Rob Roar
Dom T
Danny Rampling
James Parker
Rad Rice
Steve Canqeto

Friday 24th December
Christmas Eve

Norman Jay
Steve Harvey
Tom Costello + Culture Shock
Steve Proctor
Rad Rice
Arron
Mark Moore
Gayle San
Spencer Broughton
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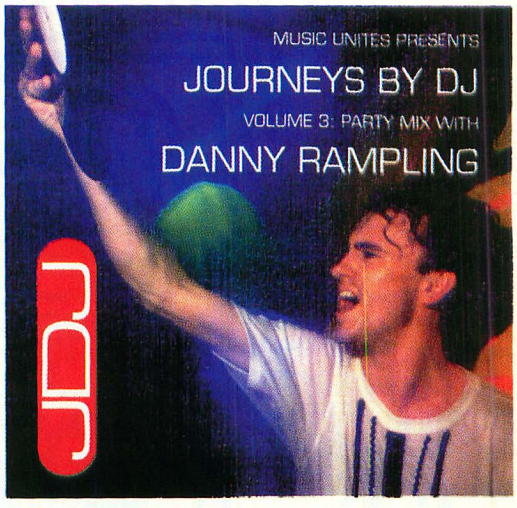
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from the floor

New York's producer of the moment, Victor Simonelli, is most definitely a name to watch. His torrent of hits in the US are set to be mirrored in our very own green and pleasant land by the likes of top tunes including Creative Force "It's So Good" on Centrestage, "Do You Feel Me" and "Was That All It Was on Fruit Tree and the Nu-Civilisation debut album on Vinyl Solution with producer\singer Glenn Toby. Victor and Glenn are collectively known as Groove Commitee and are set to release a new single "I Want To Hold You", also on Vinyl Solution, which includes the superb Dirty Games remix. You heard it first here.

YOU'VE READ ALL ABOUT HIM IN LAST MONTH'S GENERATOR, NOW HEAR THE MAN AT HIS FLAMBOYANT BEST. YES, WE'RE TALKING ABOUT NO OTHER THAN THE MILLIONAIRE HIPPY, KING OF PARTY DJS AND EVERY PUNTER'S FAVOURITE DANNY RAMPLING. DANNY'S GOT A NEW SEAMLESSLY MIXED ALBUM OUT (INCLUDING TRACKS OF THE CALIBRE OF ACPERIENCE, UK-USA, 2 FAT GUITARS AND MUSIK EXPRESS) IN THE SUPERLATIVE JOURNEYS BY DJ SERIES ON MUSIC UNITES\BRANIAK RECORDS. BEDROOM DJS EAT YOUR HEART OUT - THIS IS WHAT THE ART OF THE DJ IS ALL ABOUT. RESPECT.



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hubba hubba

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DJS GAYLE SAN **DEAN THATCHER** ARRON

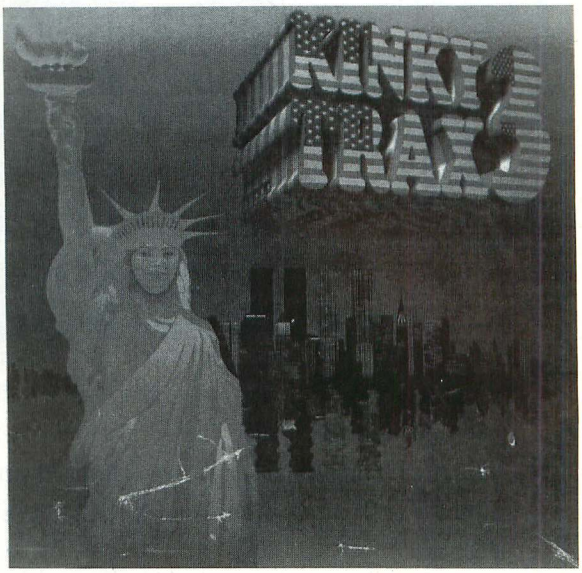
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WHO ARE SOME OTHER PEOPLE, AND WHICH PLANET ARE THEY FROM?

INFINITE MASS IS EMERGING AS A PROGRESSIVE TRANCE LABEL TO LISTEN AND LOOK OUT FOR. AT THE FOREFRONT OF THE STABLE IS SOME OTHER PEOPLE, AN ACT THAT HAS TO DATE PUT OUT FOUR SINGLES AND TWO ALBUMS WITH A NEW SINGLE "ORBITALITY" (REMIXES) OUT NOW. THEIR SOUND IS HARD AND CONTEMPORARY, ALMOST AS HARD AS FINDING OUT WHO THEY ARE. WE TRIED, AND STICKING OUR HEADS DOWN THEIR STUDIO MET JXL - A TRIO WHO IN 1992 PRODUCED THE FIRST SOME OTHER PEOPLE ALBUM, "VOICES IN MY HEAD". THIS AFTER BEING CONTACTED RANSOM STYLE BY THE BAND WHO WILL ONLY USE THE STUDIO SHARED BY THEIR HERO, FABI PARAS, WHO AFTER A SERIES OF UNEARTHLY HAPPENINGS AND SUPERNATURAL OCCURENCES AGREED TO REMIX THEIR FIRST SINGLE "GHOSTHOUSE". IN CELEBRATION THE BAND SENT HIM A BOX OF CHRISTMAS CRACKERS AND A HUGE TRIFLE. BUT THINGS GET STRANGER STILL. EXPLAINED JXL "WE NEVER REALLY KNOW WHAT WE'LL FIND IN THE STUDIO AFTER S.O.P. HAVE BEEN IN. USUALLY IT'S PHOTOS OF THE COUNTRYSIDE OR POSTCARDS, BUT WE'VE HAD AN ACTION MAN, TWO PINEAPPLES, A COCONUT AND A GARY GLITTER LP. WHO KNOWS WHAT THEY GET UP TO!" AND WHO CARES IF THE QUALITY OF THE MATERIAL IS LIKE THE NEW ORBITALITY REMIXES - FABI HIMSELF IS SET TO REMIX THE ENTIRE ALBUM, BY THE WAY. CHECK SOME OTHER PEOPLE OUT BEFORE THEY EMIGRATE TO VENUS (THE PLANET, NOT THE CLUB) THAT'S OUR ADVICE.

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EFFECTIVE records



IT'S NOT OFTEN THAT AN EX-CARPENTER AND AN EX-SCAFFOLDER GET TOGETHER AND CO-PRODUCE PERHAPS THE LARGEST DANCE TRACK OF A YEAR. WELL SUCH IS THE ACHIEVEMENT OF LAWRENCE NELSON AND SIMON HANSON, JUST SLIGHTLY BETTER KNOWN AS GAT DECOR, AND THEIR LITTLE DITTY 'PASSION'. TO DATE PASSION HAS SOLD JUST UNDER 50,000 COPIES AND HEADED MOST OF LAST YEAR'S YEAR-END DANCE CHARTS. LAWRENCE AND SIMON ARE ALSO THE LADS BEHIND EFFECTIVE RECORDS, WORKING FROM THE BASEMENT OF TAG RECORDS IN SOHO. ***BY MARK WADE***

So on a wet Wednesday afternoon, I made by may to Tag Records and was led downstairs to the heart of Effective – a pretty smoky heart at that. There I met the crew: Lawrence Nelson and Simon Hanson, Steve Hanson (works in the shop) and John Bourke from News PR, the label's publicist.

After a cup of tea and a quick call from Darren Emerson, we were ready to go. First a brief history. Both Lawrence and Simon have DJed for several years, although Simon finds little time for it now with the business and a family. In June 91, they set up Tag Records, having spent a bit of time in Ibiza and acquired a reputation for their Naked Lunch parties in London. Early in 92, the white label of 'Passion' came out and due to demand, they went for wider distribution. So, in June 92, the trio of Lawrence, Simon and Daren Emerson (a good friend and DJ companion of Simon's from the Twilight days) set up Effective Records. After 5 releases, the label decided to reorganise itself in order to upgrade its operations and in the process imported the talents from Denmark (Miro, Mental Generation). The label may not have had a huge number of releases, but Effective is not a success by percentages label.

Considering the music and their ideas, it becomes apparent that there are neither pretensions nor pigeonholes for the music or people at Effective. No particular type of music is preferred, not even a restriction to dance – Lawrence is even planning a spot of dabbling in funk and rock next year. However what is definite is a firm belief that mediocrity is not enough. Unfortunately the current scene seems dogged by the 'that will do' mentality and needs an increasing personal quality control by labels.



Effective are also unfussed by the lack of a reputation as a particularly trendy of flavour of the month label. They want good quality releases, which will gain chart success – a simple fact but one many labels would be loathe to admit. "Dance is no longer underground, therefore there is no reason to treat it so – it's massively popular. America, Europe and Australasia are opening up to it and so it can't be seen as a minority area. Dance acts can be top 10, even No.1" Dancefloor success needn't mean indifference in the shops, and Effective believe its output should and can maintain a standard equal to 'Passion'. Good releases needn't be so difficult to find – "An Our Price shop in Newcastle phoned us up with orders for the Country & Western track, when it was only out on promo." A label that actually recognises that trudging round tons of specialist shops on a wet Saturday, to be met by the 'should get some more on Monday'/'never 'eard of that', is annoying.

"We want to sign up dance acts as acts. Progression should be through the conventional way from single success to albums, together with the possibility of live shows. Dance promotion should be done in the same way as pop or rock acts." All of this is confirmed in achieving their high sales targets – the target for the week was reached by the end of that Wednesday. There are trendier labels falling below far lower targets.

They would like to see themselves alongside FFRR, Junior Boys Own and Deconstruction expanding next year and becoming major players as a result of their attitude towards the scene. "There are too many dance labels, distributors and releases, and over the next 6 months many of these will go out of business. Even though sales are gradually picking up, the market is still a small one. The only labels that will continue, will be those who know exactly where they're going. It's the way it's always been. Obviously there is room for trendy labels, but it's too easy to make records at the moment. 10% of what we get is good, but there are too many mediocre releases. The situation is similar to what happened to the indie labels in the mid-80s. Only those like Mute, Beggars Banquet and 4AD are doing very well now. Dance is as commercially viable an industry as that of pop or rock, but the dance scene is guilty of not adjusting to this. When it does, it will get more support from big business."

Did they find having such a huge track like 'Passion' as their first release a problem? "Obviously, the track established the Effective name, which was excellent, but we were pressed for when we would release a 'Passion 2'. The success took us by surprise – in fact we worried because in February we had 1000 copies, which we thought we'd never shift. I supose we were lucky to get the right sound at the right time." However the success of the track and the restructuring of the company did lead to a publishing deal with Headstrong (formerly NTV) and a distribution deal with Pinnacle, the largest independent distributor.

So what are the plans for the future? They have 3 releases coming out in the next couple of months by COuntry & Western, Miro and another as yet unnamed collaboration by Simon and Lawrence with the track 'Moving Notion'. The Country & Western track is already uplifting those dancefloors, but I was allowed a quick preview of the new Miro track 'Celebrate', which Mr Tong has now played several times. And it's huge. "We are looking for it to achieve the crossover success of Pasion". And it will. It's got a true European feel to it (basically a superior Snap), co-written with some great vocals from a rising talent, Eddy. As well as these, they've licensed 4 new acts for the beginning of next year and are preparing an Effective album with some remixes of old tracks and some new stuff. This ought to be an impressive compilation due to its variety – the largeness of 'Passion' and 'Celebrate'; the uplifting 'Soul Sacrifice' and 'Positive Energy'; onto the spacey ambience of 'Cafe Del Mar' (a personal favourite). And in case they have any time free, they'll be continuing their remix work for the likes of Logic, Pulse-8 and Strategy.

Effective certainly seems to have got itself sorted on every front and could well be leading the surge next year in the dance scene. But personally it's the no nonsense, no prentensions approach to everything that impresses me most. And it's an approach that I hope will be seen through more labels in the new year. Let's have real passion in 94.

"DANCE IS NO LONGER UNDERGROUND, THEREFORE THERE IS NO REASON TO TREAT IT SO-IT'S MASSIVELY POPULAR"

EFFECTIVE RELEASES

PASSION – GAT DECOR
BASSFUNK – DA SILO
WINDCHIME – LITEHOUSE
FREALITY – FREALITY
SOUL SACRIFICE – SOUL SACRIFICE
PURE SILK – MIRO
CAFE DEL MAR – MENTAL GENERATION
LIVE AT THE LOVE PARADE – MIND ABUSE
POSITIVE ENERGY – COUNTRY & WESTERN
CELEBRATE – MIRO FEAT EDDY
HANSON & NELSON REMIXES
SWING IN TRANCE – ODD COMPANY D. EMERSON
TAKE YOU THERE – D. LUSSION
YOUR THE BEST – STRATEGY
HERE WE COME AGAIN – JKF
HONESTY – INTERMISSION
POSITIVE ENERGY – COUNTRY & WESTERN

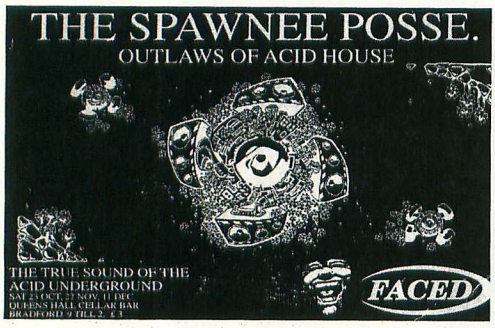


THE MOB FROM TAG & EFFECTIVE

NO, WE ARE NOT TAKING THE PISS. ACCORDING TO ONE OF GENERATOR'S DODGIER EMPLOYEES WHO HABITUALLY SPENDS HIS LUNCHTIMES DOWN LAD-BROKES, A RELEASE BY MR BLOBBY (A CHARACTER FROM A PARTICULARLY AWFUL TELEVISION PROGRAMME HOSTED BY THE PARTICULARLY AWFUL NOEL EDMONDS) IS FAVOURITE TO TOP



THE CHRISTMAS CHARTS. SO WHAT, YOU MAY SAY. BUT WHO IS RUMOURED TO BE DOING THE REMIX? SOURCES INSIDE ONE OF LONDON'S MORE INDEPENDENTLY MINDED DANCE LABELS HAVE REVEALED THAT NEGOTIATIONS ARE IN FACT UNDER WAY WITH THE VERY TALENTED MR. JEREMY HEALY.

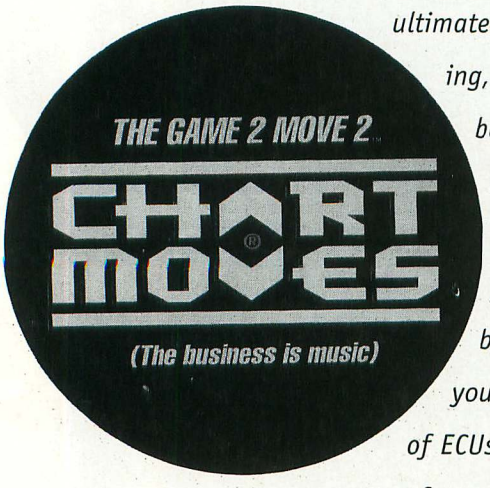


Faced! Bradford's finest underground house outfit, the superlative Spawnee Possee, return this month for a brainstorming house hoedown firmly quartz locked into the shamanic frequencies by PSI Division. So get on down to the Queens Hall, Bradford on Saturday December11, 9pm-2am. It's only £3 for members and free membership is available on the door. Expect a full-on sub tropical environment with laser show, projections and pranks by Cloud 23. For more info on this and other events in the New Year that will be strictly members only call 0274 503933, or write to the Possee c\o P.O. Box 508, Bradford BD3 7BR. These are parties you will not want to miss!

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And, finally, if you're looking in vain for a wicked Christmas present, look no further. Prescribed as the ultimate chillout after a hard night's raving, "Chartmoves" is a top new game based on the dance music biz. So make the deals, stitch your partner, rig the charts and book all your mates as DJs to get to number one. More than a boardgame, you also get a cassette and bundles of ECUs to throw around on, er, whatever you fancy. A highly original and exciting idea. For more info call (0891) 16-16-16.





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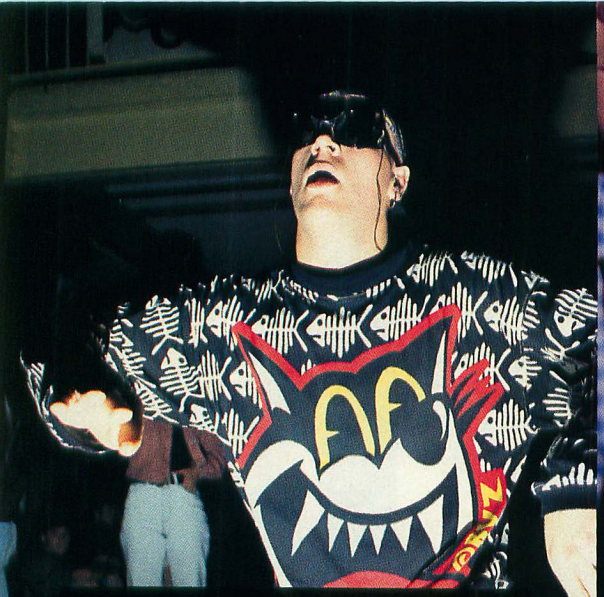
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FELIX DA HARDCORE CAT.
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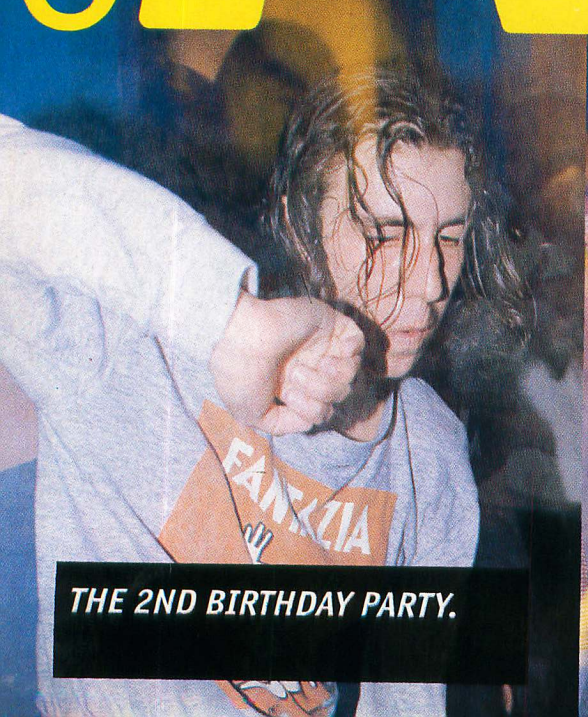


BUSTIN' LOOSE, THE ORBIT.
PIC. JUSTIN STRAFFORD



THE KINETIC FAMILY
SAYS HELLO.

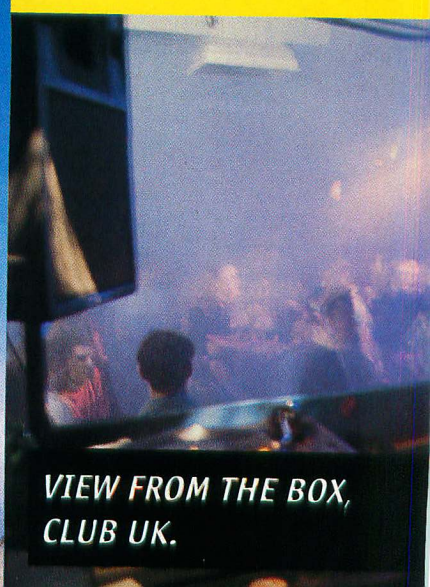
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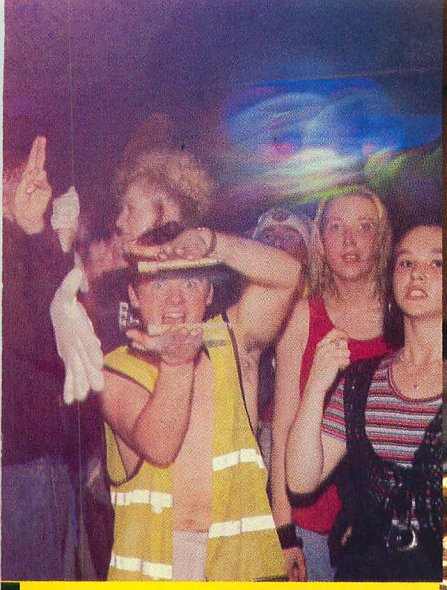
THE 2ND BIRTHDAY PARTY.



LAKOTA, BRISTOL.



VIEW FROM THE BOX,
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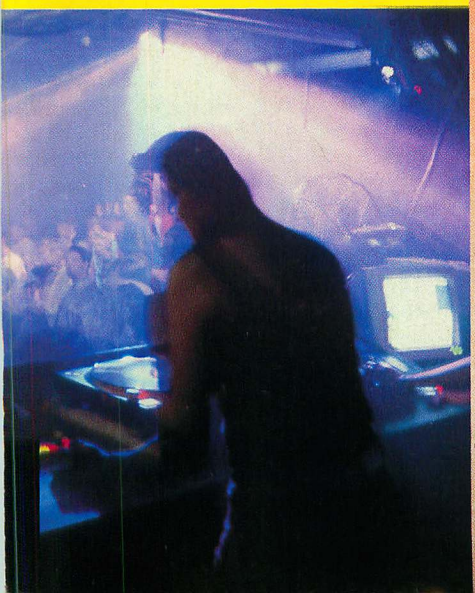
OAKENFOLD AT THE GENERATOR\CLUB UK PARTY.

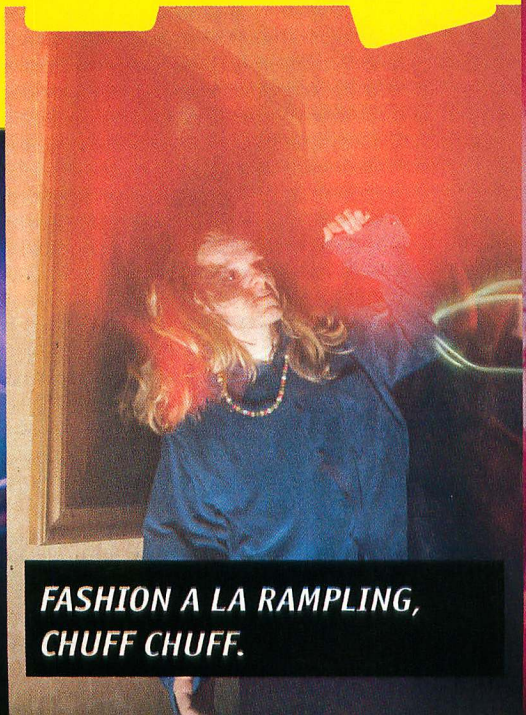


VENUE 44, MANSFIELD.
PIC. JUSTIN STRAFFORD

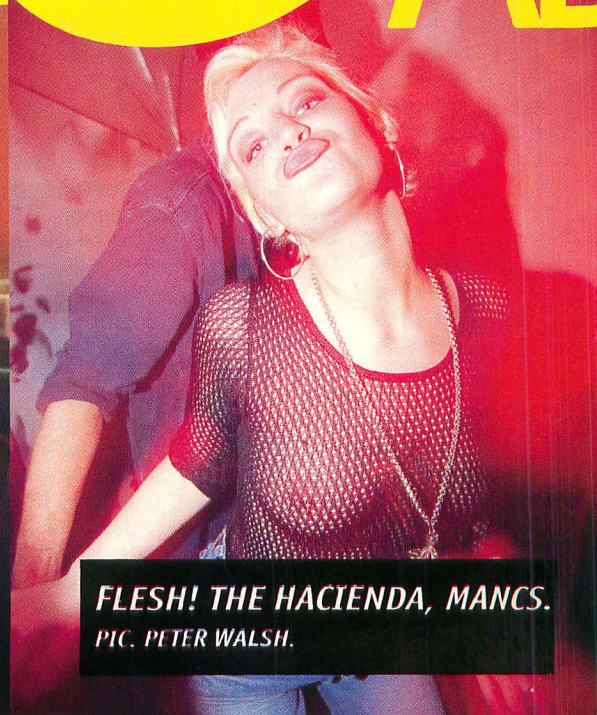
E-RO

AD





FASHION A LA RAMPLING, CHUFF CHUFF.



FLESH! THE HACIENDA, MANCS.
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generator

THE ENERGY OF DANCE MUSIC AND CULTURE

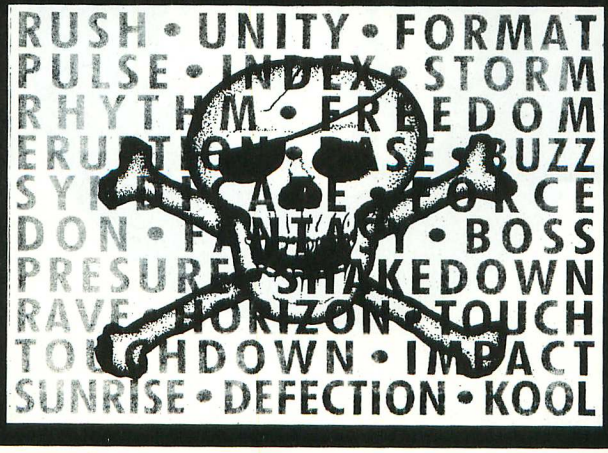
RECORD SHOP CHART

1. DIRECT, **2 FAT GUITARS**, UFG.
2. SCREEN 2, **HEY MR DJ**, CLEVELAND CITY.
3. THURSDAY CLUB, **ROCK DA HOUSE**, TCR.
4. 1 GRAND HOUSE AUTHORITY, **THE QUESTION**, OLYMPIC.
5. DIGITAL EXITATION, **SUN BURST**, TWO PLUMBS.
6. VICTOR SIMONELL, **DO YOU FEEL ME**, BASSLINE(IMP)
7. FELIX, **DON'T YOU WANT ME (RMX)**, GFM.
8. CAPPELLA, **YOU GOT 2 LET THE MUSIC**, INTERNAL DANCE.
9. CREATIVE FORCE, **IT'S SO GOOD**, CENTRE STAGE (IMP)
10. HUSTLERS CONVENTION, VOLUME 4, STRESS.
11. BEDROCK, **FOR WHAT YOU DREAM OF**, STRESS.
12. ABFHART, **COME INTO MY LIFE**, GUERILLA.
13. DJ PROFFESOR (RMX), HEART BEAT EP.
14. ALEX PARTY, **SATURDAY NIGHT PARTY**, UMM (IMP).
15. JOET VANNELI, **PLAY WITH DA VOICE**, DREAM BEAT.
16. REEL TO REEL, **I LIKE TO MOVE IT**, STRICTLY RHYTHM.
17. LION ROCK, **CARNIVAL**, DECONSTRUCTION.
18. XPRESS II, **SAY WHAT**, JNR BOYS OWN.
19. RHYME TIME PRODUCTIONS, **GO BACK**, CLEVELAND CITY.
20. HUE 'N' CRY, NEW STATE, PROMO.
21. ORIGINAL ROCKERS, **ROCKERS TO ROCKERS**, DIFFERENT DRUMMER.
22. COOLJACK, **TRY THE FEELING (RMX)**, FLYING.
23. APPLE, **BELIEVE**, ZEN.
24. DAX INC, **BE YA FOOL**, DAX INC.
25. FROZEN BASS, VOL 1, VISCOUS MUSIC (IMP).
26. MASTERS AT WORK, **I CAN'T STOP THE RHYTHM**, UMM (IMP)
27. HUSH HUSH EP, PROMO.
28. ESKIMOS AND EGYPT, **PERFECT DISEASE**, PROMO.
29. MUSIC & MYSTERY, **FUNKY SENSATION**, K.T.D.A.
30. BRIER SOUL, **ALMOND**, PIPIERE.

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ILLEGAL PIRATE RADIO

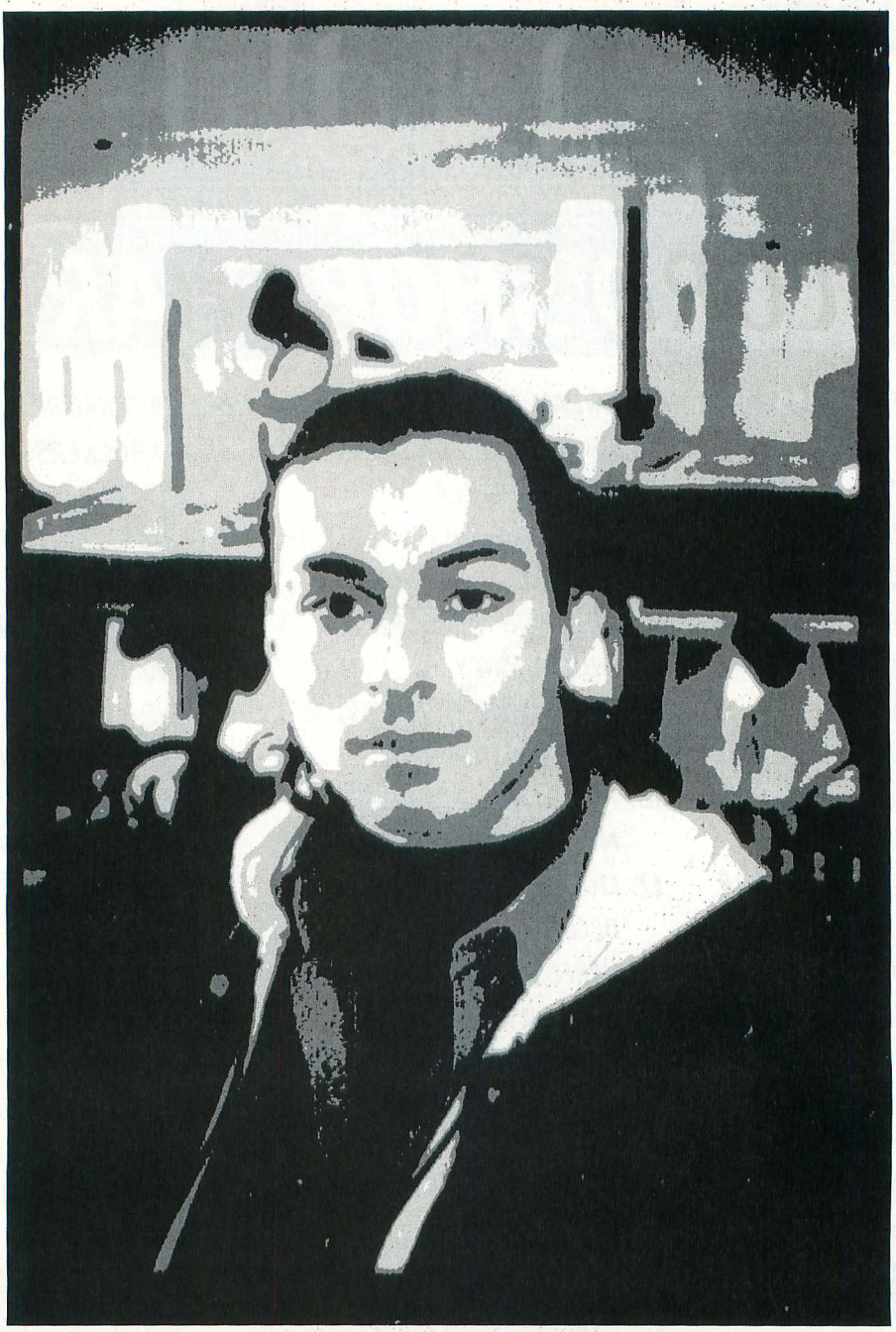


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MARK RYDER STRICTLY UNDERGROUND AND STAYING THAT WAY.

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Generator: How did your involvement with the dance music scene come about?

Mark Ryder: Believe or not, I used to be a computer programmer writing video games, but I've been a DJ ever since I can remember. I've always loved house music and used to do house parties - in fact we were renowned in our street for having house parties every Saturday, and were hated by everyone in our street. I didn't realise that I could make money out of the dance thing at that time, but the more I got into programming the more I hated it. Sometimes I had to go into Liverpool St at 3am so that the operators could tap in information and then I couldn't get a train back home until 8 o'clock.

SO I JACKED IT IN AND GOT A JOB AT OUR PRICE RECORDS. A JOCK IN OUR PRICE!

So I jacked it in and got a job at Our Price Records. A jock in Our Price! I used to get all my records cheap and I started my first proper DJing job. I travelled down to Hastings and you can imagine what it was like... I had to play chart tunes to keep promoters happy, you can imagine the pressure I was under, so I was always cutting up records, I cut anything trying to get away with playing hip hop and house, and that's how I learnt to mix up records. I went into those DMC mixing competitions and used to win all the heats but then get knocked out by people like Hype - it's funny 'cos me and Hype we were on quite a par at that time.

Then I met Dave Lee (Joey Negro) in a record shop in London and me and Dave hit it off straight away. I did a load of tracks with him and was of course learning a hell of a lot at this time. Dave was a garage man, that's where his heart lay, but my heart was with something harder, more Steve "Silk" Harley based. We got ripped off more than once, and that's when I realised that if you want something doing well, you do it yourself. That meant setting up my own label.

Generator: When did you know Strictly Underground was going to be a success?

MR: That's difficult to say because I don't treat the label as a successful label or an unsuccessful label . When I look at what I've got compared to other labels that I respect,though, I suppose it is. Perhaps even more than them, because I don't push the label endlessly to the punter. I don't push it full stop, really. I just make records. Under lots of different names.

Generator: Is there any particular reason you choose to record under a different name?

Purely because people and punters don't always understand me. Everyone needs something to latch onto, a label, a pigeon hole and that kind of thing. People like to associate with something and all I want to do is make house music. People don't realise how diverse the stuff I've written is, and that, for example I co-wrote the early Joey Negro stuff. It's a combination of everything really.

Generator: Who are the other people that you're collaborating with at the moment?

M R :

I ' m not saying! I'd rather not say to tell you the truth, and to be quite honest I don't think it matters. All that matters is you like what you hear. If you don't like hardcore thats fine, that's your prerogative, but give Strictly Underground a listen before you have an opinion.

Generator: How would you describe Strictly Underground with regard to its overall sound?

I'd describe it as a house label. We've gone through a heavy phase of hardcore rave, but that doesn't mean that's what we do all the time and what we'll do forever more. If you look back to the early stuff it's what you'd call garage. Rave's where we're at though. Rave has come up and shone brighter than anything else ever except sixties Rock'n' Roll. When people look back at music it will be sixties music and Rave that will stand out, and everything in between will be discounted as pop. Pop music is just a constant phenomonen that's always there. Rave is about energy and experiencing all those people dancing together. It's more than just music, it's an experience, it's cultural. But Strictly Underground does more than just what you might label 'rave music', the fact is that it's house music as a whole that gives me a buzz. It's what I love...I'm up there (points to studio) 24 hrs a day sometimes making music I love.

enerator: Which direction do you think the ravescene is heading in at the moment?

MR: I dont think it's dying, like some would say, there's enough people who love it out there. There is innovation out there - Hackney Hardcore, for example, have been sampled by every respectable hardcore label I know, and from the Prodigy to pop music outfits.

Generator: Is the music getting played out as much as it was or as much as it should?

MR: I think it's getting played out, but there aren't as many places to play it at as there were. Next year I think the law is going to get so tight it will be more or less impossible to put on a rave. They just won't be able to

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go off. There's a section on the album (Sonic Experience, Def Till Dawn) where the police are trying in vain to tell 30,000 people at a rave to calm down! That sort of thing won't even get to happen next year, due to new legislation and new police powers. I hope it does, but the police are so onto it that the law and their powers will stop the events and because of that the whole rave culture will shrink. You won't be able to play records to 30 000 people and feel that buzz, and that's what rave is after all.

Generator: Why do you think people are afraid of rave culture?

What it is, is that this government or any other government don't like kids they can't control. That's it. The older generation just don't understand the younger generation. History tells you that. Nowadays the government have the power to making sweeping changes. And they're backed up by the police. For example, because of the car I drive I get pulled a minimum of once a month by police in Essex who all know me! Their powers are amazing.

Generator: Tell us about the Sonic Experience Def Till Dawn album.

MR: The Sonic Experience Album is a way of saying the label's got an album out about the ravescene that's endorsed by us and how we feel about rave music. Some people might hear it and say I've heard these sounds before, but what we're trying to do is make a diary of what we like about rave. When you hear it, if you were to close your eyes and turn the music up, you'd go on a trip into rave culture. And if you've never been to rave you'll get a very good idea of what it's like!

Generator: Have you sorted the distribution out yet?

MR: Yes, it's going out in the usual places. Our Price, HMV and local underground record shops.

Generator: So you are bringing underground into the mainstream?

MR: I'm not interested in that kind of comment, wherever our product goes is where it goes. Strictly Hardcore, for example, is basically an album of stuff I like and make available for a wider audience. I got fucked of with those wankers putting out their rave compilations like "Hardcore Ecstasy 37". They've been putting out shit for too long saying this is rave, or that is rave, so, yes, it's my way of cutting into a market. Those sort of things piss me off, they really make my blood boil. A lot of people have worked hard to create rave and to make it what it is.

Generator: Which part of the country does Strictly Underground product sell best in?

MR: Strictly Hardcore is a country wide thing, and sells equally right across the country. Strictly Underground is more London based, but available everywhere too. It's just a question of asking of what's new on SU at all good record shops. For example, Hackney Hardcore has a new single coming out and the new MDM single Fly Free is coming out, too.

Give it a listen. If you like it, great, if you don't, you don't. It won't hurt me and it tells me whether I'm doing things right or not. I want people to buy our stuff because they like the music. That's basically what we're about. I don't want some snidey git to buy it 'cos it's 'the true rave album ', because that's not what we're about. We want him to buy it because he is the true raver 'cos he likes it, 'cos he understands it. If you don't understand it we want you to buy it and try to understand. We don't want people to say "I've got a wicked picture disc and it's on my wall", 'cos that's not the point. The picture disc is there 'cos it's a firing front cover that I felt I had to do.



Normally I don't go in for gimmicks, we don't usually do picture bags - it's just not what we are about. I let the other labels do that. We sell records 'cos they are good, not because they are blue, green, or pink with stickers. I won't make a Smart-E's type record, which I could quite easily do to make my label competitive. Smart-E's (Sesame's Treet) is the biggest piss off I've ever known. It came out on Surburban Base (I don't like their other stuff much either) but that was the worst record in rave history. If anyone says the Prodigy killed rave I'd fucking swear at them like anything because I think the Prodigy are extremely talented. 'Charly' is an excellent song. They didn't make that song to be a hit, it was made for all the right reasons, and if you try and compare that to Smart-E's there's no comparison.

We all know why Surburban Base made Smart-E's: they wanted a pop hit. Anyone who says different is fooling themselves, and that includes Surburban Base. They might as well just accept that they put out a shit record and it made them successful. No respect to them 'cos they just wanted to increase their cash flow. And it hurts all of us, not just them. It's hurt the whole scene and it will continue to do so because the whole pop mechanism has now absorbed the rave community as Smart-E's and spat it out again. There's a heck of a lot of talent out there and they won't get a look in because of Smart-E's. If that hadn't happened we'd still be on a massive thing now, rave would still be phenomanally big and there would be a lot of people making a lot of money.

Suddenly, though, rave music became pop music and the music scene just split. As there wasn't another Smart E's record released for the media to latch on to, they said the scene was dead. But it's all there, it's still as big as it was but it's split into 200 capacity venues.

Whatever your diversification and individual preference you should say you like house, not all these stupid names that cause conflict and splitting which is not what it should be about. It's about unity you understand. Yeah, unity. Unity. If it's house, it's house, rather than those fucking wankers who say 'I coined the term Progressive and I'm going to put it in my magazine'. Magazines can never have any control over the scene. A lot of magazines don't reflect the scene. They try and lead it instead. And how can a magazine lead music? It can't!

Music is something that only the person or people involved in making it can change. It has to be written by someone with soul. Not by the Smart-E's. I know I keep bringing that up! Most people making underground house music are making it from the heart. Even dark comes from the heart. If people slag it off it's 'cos they don't understand it. If music is listened to and bought, then there are markets for it and people who understand it. The true underground will only survive if the people stay with it.

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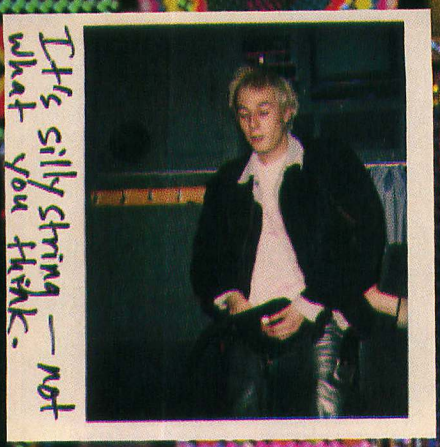
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It's silly shiny you think. Not what



Oi! Are you Generator?



Boys will be boys!

this is...BABY

There were three good things about going on the road with Baby June on their recent UK tour. One, they were sponsored by Stella Dry. Two, they're a blinding live PA. And three, they're a great laff. In a clubland peppered with bland poseurs miming aimlessly to poor one-channel DAT playback, Baby June stand out like a Destroy boy at a Levellers' concert.

It was bitterly cold night in Wolverhampton, and it was raining, too. So like all good tourists Tim (lead vocals), Tony (tambourine), Billy (guitar and spiritual guidance), Steve (drums) and Linda (backing vocals) headed off to sample the local cuisine. This, apparently, consists of chicken bhuna washed down by copious quantities of lager. But if the trip was no culinary pilgrimage it was still noteworthy, as a flock of Brummy dolly birds joined our party, blagged free entry to the gig, and resisted the over-zealous advances of the smooth talking van driver.

Once on stage, live guitar, live vocals, and live drums and percussion made for a performance that was not lost on the Picasso's faithful. For fifteen minutes the girls were transfixed by the uplifting swoops of "I Will Be Free", the



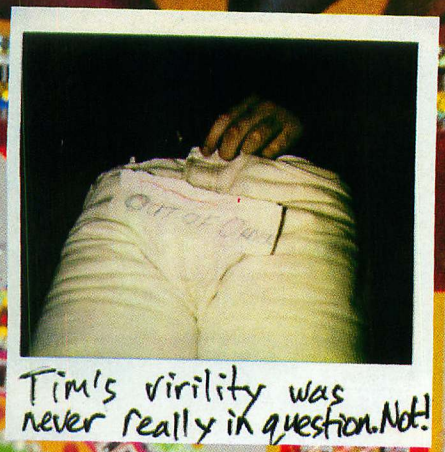
Wicked gig, mate!



Johnny Lydon eat your heart out.



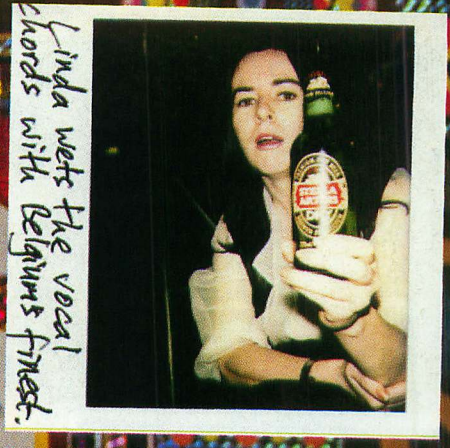
3-30 a.m. A pre-party slash in Battersea



Tim's virility was never really in question. Not!



Wicked gig, mate!



Kinda wets the vocal chords with Belgians finest.

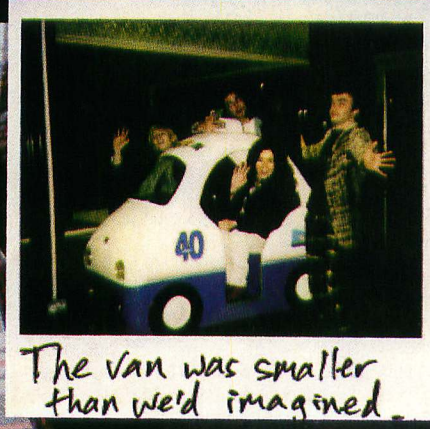
JUNE!

current "Need To Need You" and the water pistolated "Shoot Me". The all-beer-and-no-ecstasy local lads seemed suspicious and somehow threatened - both by the clothes designed by Alice Smith and Sign Of The Times that the frontmen sported, as well as the Lydon-like look and antics of Tony. A swift exit was therefore necessary. But that's rock n' roll for ya.

Back to the bus and back to the Smoke. To a party on the 20th floor of a Battersea tower block, to be precise. A journey that took us through a service station on the M6 and an in-drive bizarre Marxist B movie obsessed with aliens controlling the means of production. Not as bad as it sounds, actually. Neither was the party, where a warm welcome and cold beer wrapped up a memorable day. So swig a Stella and taste the Baby June experience - "You Need Love" is the release pencilled in for February '94 and the debut album should follow soon after. Both carry the Generator seal of approval.



The boyz get laddish.



The van was smaller than we'd imagined.



The party reaches its predictable conclusion...

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OUR MISSION.....TO LEAVE ALL PERSONAL AND MUSICAL PREJUDICES BEHIND

IT'S TIME TO BREAK OUT THE TINSEL, PULL THAT MOTH-EATEN CHRISTMAS TREE DOWN FROM THE ATTIC AND GET INTO TRAINING FOR SOME SERIOUS PARTYING. FOR IT IS THE FESTIVE SEASON, AS WE STEP, ONCE MORE INTO THE BREACH...

NORTH OF THE BORDER

*TRADITIONALLY, DECEMBER IS THE CUE FOR MAJOR RECORD COMPANIES TO GET TOGETHER AND FLOOD THE MARKET WITH A HOST OF DUFF COMPILATION ALBUMS AND NEW RELEASES BY ACTS WHO HAVE MORE IN COMMON WITH THEIR ACCOUNTANTS THAN WITH THE PEOPLE WHO ACTUALLY BUY THEIR RECORDS. HERE IN SCOTLAND WE PREFER TO IGNORE SUCH DUBIOUS PRACTICES AND CONCENTRATE ONLY ON THE THINGS WHICH ARE GUARANTEED TO MAKE THE FESTIVITIES GO WITH A BANG. ONE ITEM WHICH NO HOME SHOULD BE WITHOUT THIS CHRISTMAS IS **THE OHM'S** 'DISC-OUSE' EP. RECORDED AT THE TALL WHITE HOUSE WITH EX-**SLAM/SOMA** ENGINEER NIGEL HIRST AT THE CONTROLS, IT INCLUDES THE UNSTOPPABLE 'C'MON DANCE' IN EL LOCO, DO YA WANNA FUNK AND WHITE MEN CAN'T DANCE VERSIONS, WITH, AS REPORTED LAST MONTH, THE EXCELLENT DETROIT TECHNO MIX OF 'YOU AIN'T DOWN WITH IT'. BROUGHT TO YOU BY GLASGOW'S UP AND COMING **BOMBA** LABEL, ALREADY ACCLAIMED FOR THEIR PREVIOUS RELEASES BY **STATE OF HOUSE** AND **BERRA**, WORD IS THAT COPIES OF THE EP ARE ALREADY WINGING THEIR WAY STATE-SIDE, COURTESY OF **DOC LIVINGSTONE** WHO FLIPPED OVER THE TRACKS ON HIS RECENT SCOTTISH VISIT.* **BY TIM BARR**

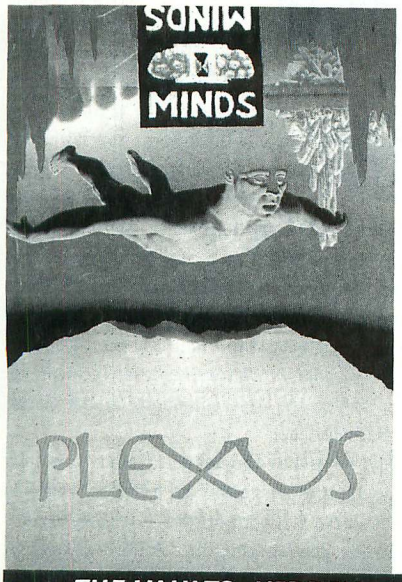
Look out for **The Easterhouse Amnesty Extravaganza** on 4th December. This is a charity event in aid of the local community featuring **N-Joi**, **Ultra-Sonic** and **Dance Overdose**, amongst others, together with fairground rides, bouncy castles and bungee-jumping for those who still retain that dare-devil spirit. All proceeds will be going to a very worthwhile cause, so, especially since this is the season of good-will, dig deep in those pockets and give this event your support!

Following the success of their Barrowlands bash last month, Edinburgh-based club **PURE** embark on a programme of 'Scottish Glasnost' with resident DJs **Twitch** and **Brainstorm** trading places with **Slam's** surprises and, probably, extended hours!

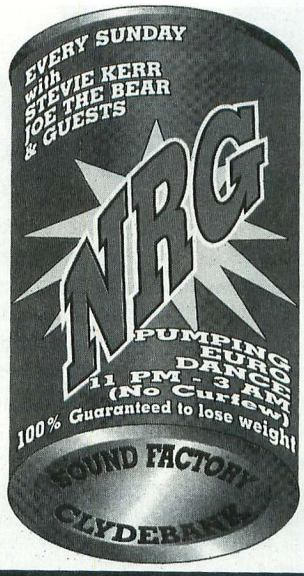
Kirkcaldy-based label, **Shoop**, look set to be busy this month preparing for the release of the new **Bass-X** 'Atomic' EP. This eight track double-pack will include the much sought after 'Hardcore Disco' remix with, believe it or not, scratching by **Marc Smith**. Also due from them is 'Check This Out', the new single from **DJ Montana's Massive**. However, be warned, **Shoop** are threatening a hardcore techno Christmas anthem as their last release of the year!

Glasgow's Licensing Board have relaxed their policies over the festive period and extended club licences until 4 a.m. during December. This means that **Atlantis** at **The Sub Club** on Saturdays will be that, on occasions such as these, it's not been unknown for **Dave Clarke** to break out the champagne!

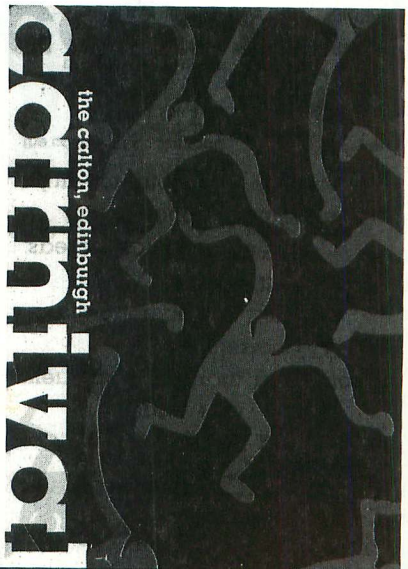
Staying in Glasgow, Soma have some excellent releases on offer this month. Ex-Hacienda DJ **John Da Silva** unveils his **Universal and Paramount** project with 'Something Wonderful', a slice of highly-polished, intelligent techno for discerning listeners. This will be followed by an anthemic 'fuck-war' (as opposed to peace!) record appropriately titled 'Desert Storm' by **The Desert Storm Collective**, already well known for their nights of the same name. Look out also for 'You Dig' by **Sidetrax** featuring **Nick Peacock**, a very deep, New York-sounding track from the heart



THE VAULTS, NIDDRY STREET EDINBURGH



SOUND FACTORY, CLYDEBANK

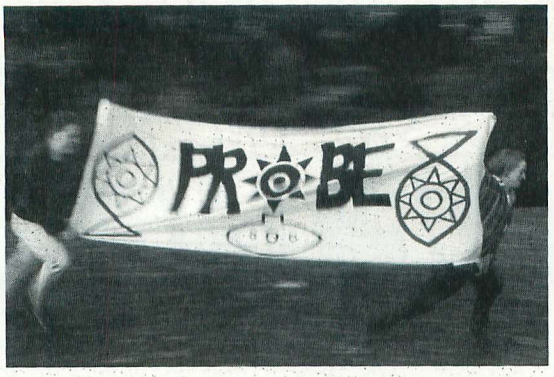


THE CALTON, EDINBURGH.

Orde Meikle and **Stuart MacMillan**. Fans of the **Pure** ethic will be able to check out the results of this on 3rd December, when **Brainstorm** joins **Stuart MacMillan** at **The Arches** in Glasgow. Back in Edinburgh that same night, **Orde Meikle** and **Twitch** will be whipping the **Pure** crowd into their usual frenzy. Special guest on 10th December will be **Andy Weatherall**. Meanwhile **Pure's** sister club **Wave** will play host to **Dimitri** from Amsterdam, in addition to regular residents **Dribbler** and **Bill**, on December 18th at **The Venue**, as the **Pure** crew get ready for their special Christmas Eve and Hogmanay parties. Expect once more restored to its former glory. Check this one out on 11th December when residents **Orde**, **Stuart** and **Harri** will be joined by top Ibiza DJ **Alfredo**. The same team also bring you **Slam** at **The Arches** on Fridays with, again, **Orde** and **Stuart**. On 10th December, they play host to the **Back To Basics** party with **Ralph Lawson**, **Huggy** and **Simon Cooke** manning the decks. A week later, on the 17th, **Dimitri** will be guesting prior to the big party at **The Arches** on Christmas Eve which, it is promised, will be full of thrills and surprises. Then it's back to **The Sub Club** on Christmas night for more of the same. Don't forget of Dennistoun!

Further out West, **Hanger 13** in Ayr adds to the festive mood with a series of outstanding PAs. Set up earlier this year by Ayr Pavilion manager **Fraser Macintyre**, **Denis McBride** and DJ **Trevor Reilly**, **Hanger 13** aims to provide a musical and visual vibe which concerns itself with the future rather than the past. The backbone of the **Hanger 13** ethos is based around the **Active Force** DJs **Trevor Reilly**, **Neil Skinner** and **Davy Forbes**, playing mostly Euro/British techno around the 160 bpm mark. Having already presented **Ramirez**, **Hardfloor** and **Force Mass Motion**

this year, they continue to up the ante with **Joey Beltram** on December 11th. On Christmas Eve, the party gets into gear with **Dance Overdose**, **QFX** and **Bass-X** and on Boxing Day, **Ramirez** returns for a festive all-dayer. **Hanger 13** changes venues on the 31st for a 'Best of 93' show at the Dampark Hall in Ayr, featuring **Ultra-Sonic**, **Q-Tex** and **Hardfloor**. If this sounds like your kind of fun then you should probably take note of the **Active Force** 'Hanger' EP, out now on **Kore**.



Also available at the moment is the second release from new Edinburgh label, **Relentless Recordings**. The gloriously titled 'Fast Elvis/Motivator' by **Solar Channel** follows on from the debut **Relentless** release, 'Solar Trance'/'Perfect Time', also by **Solar Channel**, which received a glowing review from **Kris Needs**. Both releases are representative of a powerful techno sensibility, quite unlike any other Scottish label. All those who enjoy their techno hard, lean and Detroit-influenced would be well advised to keep an eye out for future **Relentless** releases.

M*A*S*H are running a new club, fortnightly at La Bell Angele in Edinburgh's Cowgate. Familiarly named **Burger Queen**, they aim to present 100% Happy House with residents **Alan Luvdup** and **Craig Drysdale**. Next nights are on December 4th and 18th. Don't discount the possibility of a festive appearance by other members of the **Luvdup** clan!

Hubba Hubba have been exceptionally busy this month, making sure that there are plenty of groovy House tunes under the Christmas tree. Well recommended is the 'Soft Drinks' EP by **Cotillion**, a suitably funky tribute to what we in the North call 'ginger', by **Dub Commission's Robert Aitken**. Also from **Hubba Hubba** comes the vinyl debut of **Stevie Donaldson**, sometime DJ at **The Arches**, who has just finished a tour with **One Dove**. A funky outing along house meets **Talkin' Loud** lines, 'Coney Island' by **Bamboo** is one to watch out for. Massive record of the month from this label though, is **Harrison Crump's** 'Sounds of Life' EP Classic Chicago house, recommended to you by **DJ Pierre** and **Roy Davis Jnr** amongst others, all the way from the USA to Falkirk!

Back in Edinburgh, **The Vaults** in Niddry Street has a special on December 4th. **Catch The Groove** features **Release The Pressure** and **Ministry of Sound** maestros **Ricky Morrison** and **Jeremy Newall**. The regular fortnightly club, **Make It Phunky**, returns on December 11th. Event of the month at this venue, however, has to be **Sunrise** on December 25th. This will be the opening night of a new monthly club featuring the best in garage and house. Resident will be the legendary **Yogi Haughton** who is joined on Christmas night by Scotland's finest, **Harri** and another, very special guest. For those who need a break from the main event, **Davy Brown** will be playing alongside the excellent **Martin Valentine** and **Chris Mann**. Negotiations are currently underway for future guests, including proposed dates for **David Morales** and **Todd Terry**, so get down there on the 25th and claim your membership for what promises to be a very special club.

Congratulations go to Ayr-based **Up Records**, who've had their first No 1, in Malaysia of all places, with Jagga's 'Finito'. Expect a new release from them, sometime in the New Year, with another **Jagga** offering, 'Tarantino'.

Meanwhile at **23rd Precinct** and **Limbo HQ** there has been something of a reshuffle, with new offices being built and new members of staff joining to cope with the label's ever-spiralling success. Rumours that a special vault has also been constructed in order to house the new **Mukkaa** stage wear are, as yet, unconfirmed. Recommended is the new **Probe** EP 'Edible Tracks Vol. 1', tough and heavy house with attitude to spare, which is already receiving much attention on the nation's more tuned-in dance floors. And if you're still searching for that ideal Christmas gift, **Limbo** have come to the rescue with a new line of merchandise, including t-shirts and bags. Thankfully, **Mukka's** couturiers were absent during the design process so these items will be wearable, at least along Bath St, without attracting the attention of less tolerant members of the Glaswegian beau monde!

The highly-rated **Dave Seaman** will be guesting at **The Tunnel** on 10th December. No doubt, he'll be taking the opportunity to check up on the ever-growing roster of Scottish acts signed to his record label, **Stress**. These currently include **Mojo**, **La Rue**, one half of **All Boxed In** and the new collaboration between **Graham Drinnan** and Edinburgh DJ **Zammo**. Luckily, **The Tunnel** should still be in one piece when he arrives – no thanks to a well-known live act whose over-zealous use of pyrotechnics set the place on fire last month. A special mention should go, at this point, to **Inner Seduction** who have certainly earned themselves the title of hottest act in town!

Carnival at The Calton in Edinburgh is a new Thursday night event which aims to provide 'party music for party people' from 10pm 'til late. In addition to a suitably varied selection of quality dance music, they're also offering, bizarrely enough, free popcorn. Now, I bet there are a lot of other promoters who are wishing they had thought of that!

Clubscene move into video this month with the release of a 50 minute **Ultra-Sonic** special filmed at various venus.

A great night was had by all at Clydebank's **Sound Factory** when **Todd Terry** flew in last month for a one-night-only appearance in Scotland. Commiserations to anyone who missed it but there is still a chance to catch up on **NRG** there on Sunday nights with DJs **Stevie Kerr** and **Joe The Bear**. For those of a less nervous disposition, check out the regular **Hacienda Roadshow** on Fridays, with PAs this month by the ubiquitous **Ultra-Sonic** and the increasingly more apparent **Dance Overdose**. Incidentally, **Stevie Kerr** is also part of the team behind the excellent **Bobby Dazzler** single, 'Skyscraper' on **23rd Precinct's** new **Marimba** label.

Getting to grips with technology, in studios throughout Scotland, recently have been, amongst others, **Slam** who have been remixing **Jean Michel Jarre's** 'Chronologie' for dance floor consumption, La Rue working on a follow-up to their acclaimed 'Cathedral Song' for **Stress**, **Suburban Delay** completing their new single and the tireless **Stuart Crichton** of **Mukkaa, Solo, Ready For Dead** and **Jagga**, who has not only been working with Jon Reid on a new **Nightcrawlers** single but also found time to remix the new **Apollo 440** single 'Astral America' into a 140 bpm acid stomper.

Finally, if after all the presents are unwrapped and the turkey sandwiches have been eaten, you still crave for underground vibes and heavy beats then **Plexus** present 'Another Extravaganza from the Future' at one of Edinburgh's better venues on December 26th. Be there or be square as they say! Have a Merry Christmas and the very best of New Years!

Tim Barr

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Happy Xmas and New Year

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JOE BLOGGS THE NEW COLLEC-TION

THINK BACK FOUR OR FIVE YEARS AND YOU'LL PROBABLY REMEMBER THOUSANDS OF PAIRS OF FLARED JEANS SWEEPING HIGH STREETS CLEAN UP AND DOWN THE COUNTRY. CHANCES WERE THEY'D HAVE A JOE BLOGGS LABEL ON THEM. AS CLUBLAND GROOVED AND GREW THROUGH THE BAGGINESS OF MADCHESTER AND SWIRLING ACID HOUSE TO THE PRESENT, SO THE BLOGGS LABEL HAS PROGRESSED, WHILE NEVER LOSING TOUCH WITH THE CULTURE IT COUNTED ON TO FILL ITS COFFERS. JOE BLOGGS GREW UP.

Bloggs were the first ever branded jean to be designed and manufactured in the UK, but there's always been more to them than denim. As well as their two seasonal collections for men and women they produce a men's toiletries range in two fragrances, an eyewear range, a glucose sports drink and even two dance compilation albums including hits by X-Press 2 and Gabrielle. And if that isn't enough, Bloggs even found time to produce the world's most expensive jeans, a $200,000 diamond encrusted pair. One hell of a Christmas present for your other half.

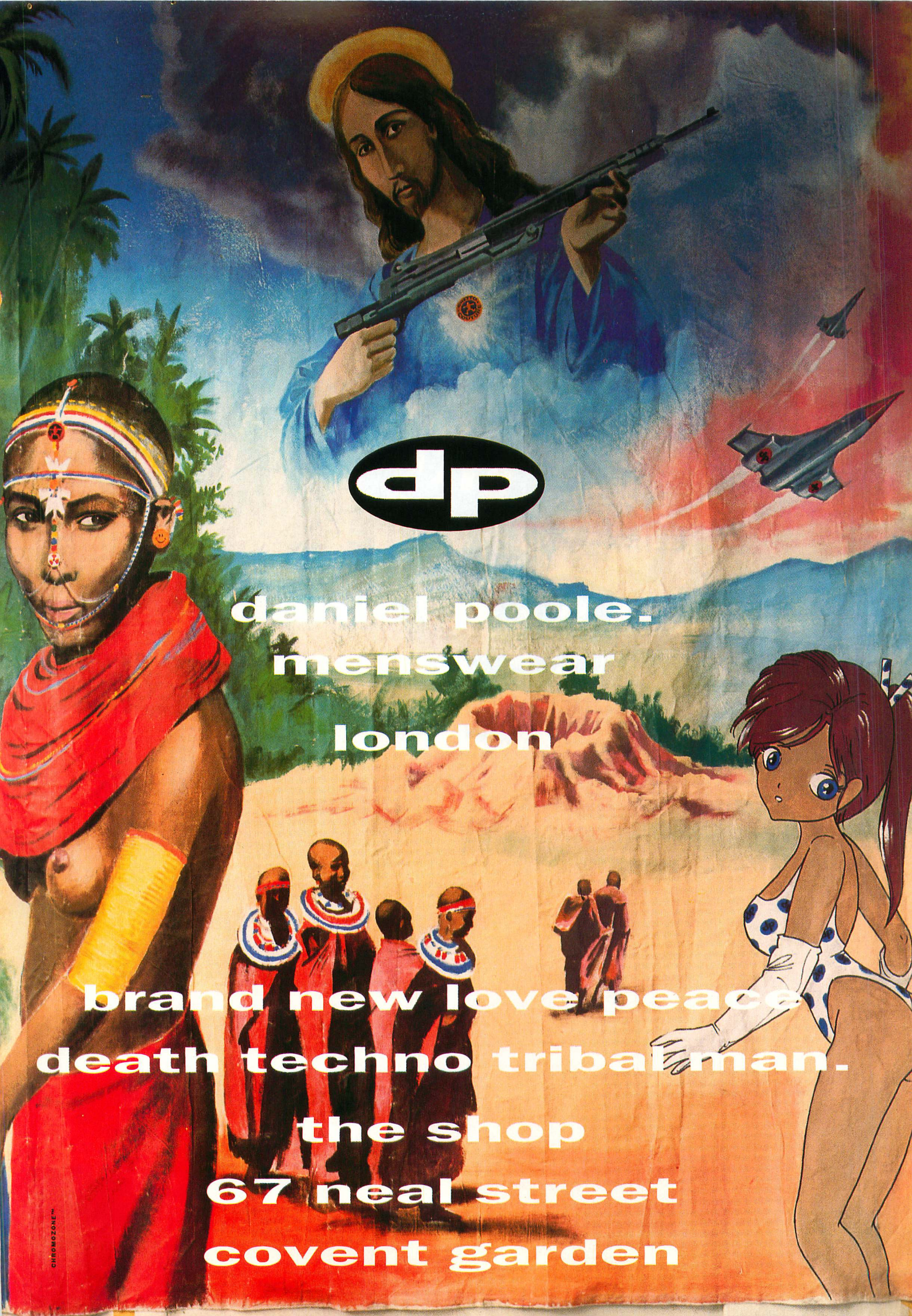
Back to reality. Joe Bloggs has reinvented its image for the current Autumn/Winter collection. The familiar logo which jumped out at you in the past takes a back seat as the clothes take on a more mature look. Denim comes in various colours, perhaps the best being the dark naturally fading indigo. Waistcoats in charcoal and Peruvian inspired colours also work well (note the superb blanket stitch finishing) and, when teamed with any of the many T-shirt and Sweat Top designs, give a robust, rugged but casual feel.

Mike Barrett

PAGE 29 LEILA WEARS INDIGO DENIM JACKET, NAZZ WEARS INDIGO CORD SHIRT.
PAGE 30 LEILA AND NAZZ WEAR BLANKET STITCH WAISTCOATS
MODELS LEILA AND NAZZ AT MANIQUE
HAIR BY WAYNE
MAKE UP BY CLAIRE LEBRUN
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PIC: STEPHEN SWEET

MR C IS A PERSONALITY WHO NEEDS NO INTRODUCTION TO ANYONE WHO HAS THE REMOTEST INTEREST IN THE MUSIC SCENE. WHEN GENERATOR JOURNIED INTO EAST LONDON TO MEET UP, THOUGH, IT WASN'T WITH PRE-CONCEIVED IDEAS OF THE SHAMEN'S GALLUP-FRIENDLY CATCHY MELODIES AND HIS POP PERSONA. WE WENT TO HEAR OF WHERE HE'S REALLY FROM, AND WHERE HE'S AT. OF THE ACID UNDERGROUND THAT HE VALUES ABOVE ALL ELSE, AND OF HIS PERSONAL AND SPIRITUAL INVESTMENT IN IT BY WAY OF PLINK PLONK RECORDS. SO READ ON, AND, AMONG OTHER THINGS, YOU'LL AT LAST UNDERSTAND THE TRUTH BEHIND THE LEGEND OF FATHER CHRISTMAS... WHAT!?

Generator: How did the Plink Plonk label come about?

Mr C: The name refers back to parties in 1988. I was dancing to Kid Batchelor's set, he played a track by Lil' Louis which completely blew me away, and the sounds I was getting out of the speakers were "plink, plonk...plink, plonk" - the track was called The Way I Feel. I knew that had to be the name of a label one day.
We eventually started it up about a year ago, so that was four and a half years later up the road - when I could afford to do it properly. Obviously it was basically The Shamen's success that gave me the money to do it.

Generator: People who set up their own projects usually have quite defined ideas about what they're doing and why they're doing it...

Mr C: The philosophy behind Plink Plonk is to get experimental music out into the shops. The whole dance music umbrella is in a way a bit of a parody of itself now, and that's a shame. Especially for those of us who have been in it since 1986\87. Now people are laughing at dance music, now raves are laughed at, acid parties are just there to let capitalist people make money with dodgy sound systems and dodgy DJs, and it's become a bit of a farce. Yet it's the thing I love, and that's why the label was set up. There's so many people about who've really got it, get they've never had the money to go into the studio, they've not had the contacts to blag it, and generally the labels around only want stuff that they perceive as commercially viable. They don't want the experimental.

Everything we do on Plink Plonk is totally different from the last track. We're moving, changing and evolving all the time. Dance music is something that has always beem metamorphisising, we feel we're ahead. Everyone involved really knows the music, and by really knowing the music, by knowing what's experimental and what's mainstream, we're always going to break new ground. And that's what Plink Plonk is about.

Generator: And for the uninitiated, how would you describe the sound of the label?

Mr C: Futuristic, psychedelic, Psyber. We can't really say we're under the house umbrella or under the techno umbrella. Psyber is a title that Colin Shamen came up with - people kept saying we're a techno band, which we're not, or a pop band, which we're not. We're psyber. And that's a good way to describe Plink Plonk. It's not regressive in any way, and it's not neccessarily for the dancefloor. To be quite honest, I'd much rather see people sitting at home listening to an intelligent Plink Plonk track than dancing to garage crap and swallowing dodgy pills.

Generator: What's your exact day to day role in the label?

Mr C: Basically I'm the person who set it up. I run it with a partner Paul Rip who did all the parties back in 88\89, basically because he's the most open-minded person I've met. He's really got the right attitude, towards sound and pushing barriers. And like myself, he gets bored very easily. I do a bit of mixing, and I've done a couple of tracks. I push the other artists and make sure everything is there so we can grow as a label.

PEOPLE WHO DON'T DANCE ARE JADED BASTARDS, THEY DON'T KNOW HOW TO LET GO.

Generator: Do you see the Plink Plonk sound of today crossing over into the mainstream of tommorow?

Mr C: If the experimental sound we've got does catch on and cross over in some way, all well and good. We've got artists like Megalon and Wild West and Pluto, and if they get big then great, let them earn enough money to develop their own sound and own studio. It's about time the mainstream got into psychedelic dance music. If psychedelic dance music does become commercial we'll find another way of pushing it even further. We've got to get the message across to the people who are stuck in an egotistical, capitalistic way of being. The thing is, a lot of the Plink Plonk artists are really well known under their real names. Everyone on the label works under a pseudonym, because it's the music that's important. Who gives a shit who made it? We want to turn people on to music, not marketing, and that's what's important.

Take Megalon, for example. Megalon are real house people who've been around since the beginning. I'm not going to reveal their identities, but one of them has been DJing alongside me since 1988. Everything from New York garage to Detroit techno. These are people who have never had the opportunity or the money to get their thing together in the studio and express themselves. One of their very first tunes in the studio was "Incantation". I mean, how can that be someone's first record!? Wow! These are people that know the way things should be going. They've seen the spacy side of things, the psychedelic side. Megalon have that deep edge because they know that that is the way forward. The album that they're working on is just incredible. And I've only heard half of it. It'll be out around March time next year.

Generator: Can you see Plink Plonk taking off abroad?

Mr C: I think San Francisco is quite an obvious place, but I don't see why it shouldn't take off everywhere. Especially seeing what's coming out of New York at the moment, labels like Deep Dish, and all the technoheads - they're doing some good stuff. Derrick Carter and that from Chicago, they're making bad music, so they're going to jump on it, it's right up their street. Europe is having it. The Germans are buying it up at 2000 copies at a time. That's fine, it's very underground specialist music.

Generator: You've mentioned some of the things that are wrong with the UK dance scene earlier. Is there anything we do particularly well?

Mr C: The British pop thing is all well and good. It's never going to change. It's pushing artists that haven't got a clue about anything, singing crap songs with the obvious mixes on. As far as dance music and experimental stuff is concerned, there's a lot of good ambient stuff coming out which is going to break a lot of new ground. After all, ambient can cross over to a much wider audience than just dance circles - to indie kids and older people that were into Jean Michel Jarre, etc. It's very classical, and really ambient music is no more than

techno without drums. And that's how techno should sound - with beautiful swoops and arpeggios and beautiful shapes flowing across the room. That's what techno should be like. But with drums. Like some of the stuff that you'd find Eye-Q, Irresistable Force and Plink Plonk are doing.

Actually we've got an ambient collection being compiled at the moment. Which isn't to say we won't put anything out over the 120-140 bpm mark, 'cause we will. There's no speed limits. The only limit we've got is agression. Our music has to be in its own way psychedelic, but not aggressive, that's where we draw the line. You know...that agression that you see in clubs and raves, the macho tops off. I don't like that, it's not nice. When music gets too fast, say around 145\150 bpm you can't dance properly any more - you have to jump from foot to foot. When the music becomes jumpy it gets harder, nosebleedy, a bit aggressive. Why I say aggressive is because people can no longer dance with one another, when the music is slower you've got a bit of space between the beats and the sexier you can get with a partner on the floor. And as sex is the lowest common denominator for reaching an altered state of conciousness, that's what it's all got to be about.

SEX IS THE LOWEST COMMON DENOMINATOR FOR REACHING AN ALTERED STATE OF CONSCIOUSNESS

Generator: So you won't be taking your holiday in Rotterdam, then?

Mr C: NO WAY! I hate Rotterdam! I hate it - it's a horrible place. Love Amsterdam, though. People do need to get away from boom, boom, bloody boom.

Generator: So tell us, where do you get your biggest buzz from at the moment? Is it Plink Plonk, The Shamen...

Mr C: (tongue in cheeky smile) It's from drugs. No, seriously, it's hard to say. I'm a music man. I love what's happening at the label, I'm really excited about the (Parasols) album coming out, the edits are just incredible. The label's got some terrific stuff. I'm excited about DJing, some of the parties I've been doing are beautiful. DJing is where I'm originally from, and I'm still excited with what you can do on the turntables. Also I get to incorporate the Plink Plonk stuff into my sets, that makes it even more exciting for me. And then there's The Shamen, currently number 14 in the pop charts - which means we can get all those positive messages across to pop kids, so I love that just as much.

Mr C's a schizophrenic. There's two Mr Cs. There's pop Mr C, and there's underground MrC. However, Richard, that's myself, is completely normal. Richard's one of those sit-back punters - he can listen to Radio 1 or the most underground mix tapes. He can listen to quite naff mainstream DJs and enjoy it. Richard's open minded, but Mr C's a schizo. Richard wants to be in peoples' faces. Let's have a laugh, that's what I say.

Generator: Are you happy with the term "underground"?

Mr C: We've been told we're too underground for a label. We don't think so. We're making music for everybody. What is underground? How can you be too underground? If something is sophisticated, well produced and has beautiful sounds on it, then that's something that people are going to want to listen to. People who go on about underground being the only way, and underground this and underground that are full of shit.

All these elitists jaded by music, they think they know it all. They go to a clubs, they stand against the wall and think they know it all. They don't even dance. And then they leave a few hours later complaining about the DJs. People like that can die, they're not needed by the dance scene. All those people from 87, 88, 89, 90 who think you know it all, get off the boat and let the kids get on and enjoy it. All those people who hark back to the past - they're the ones who can't express themselves. They're the people who can't express their sexuality and who are homophobic. Fucking arseholes. They hang out and don't know what to do with themselves. They go to parties and slag off up and coming DJs because of less than perfect mixing, they slag tracks because it's not underground enough. Get a grip, lads, get a grip, girls!

That's not what it's about. It's about being intimate with one another. I'm fucked off with all the jaded bastards. Dance music has been my life for years and I still like to be seen on the dancefloor today. People who don't dance are jaded bastards, they don't know how to let go. And most capitalist club runners will let anybody in, they're only in it for the money. If a club runner was to say "absolutely ticket only", and spent every single penny he earned on the people coming, the people would really want to be there. And those people would want to have fun. That is the way forward.

Generator: Sorry, but it's got to be asked. What do you want for Christmas?

Mr C: Well it's going to be a fucking mad one, so I'll need something to keep me awake! (Much mirth as Mr C. changes into Santa suit)

PLINK PLONK DISCOGRAPHY.

PLK 001 PLUTO "FLOORSTRUK" JAN 93
PLK 002 BULLET "TRANCEDANCE" FEB 93
PLK 003 MEGALON "SEMBLANCE\INCANTATION" APR 93
PLK 004 PLUTO "PLUTOBEAT" JUN 93
PLK 005 WILD WEST "TERRAFORMA" OCT 93
PLK 006 STRANGER "VOLCANO EP" NOV 93
PLK 007 MEGALON "SORCERER" DOUBLE EP NOV 93
PLK 008 UNDERGROUND SCIENCE "GERMINATION" DEC 93

And watch out for Parasols Vol 1 and the debut Megalon album coming soon...

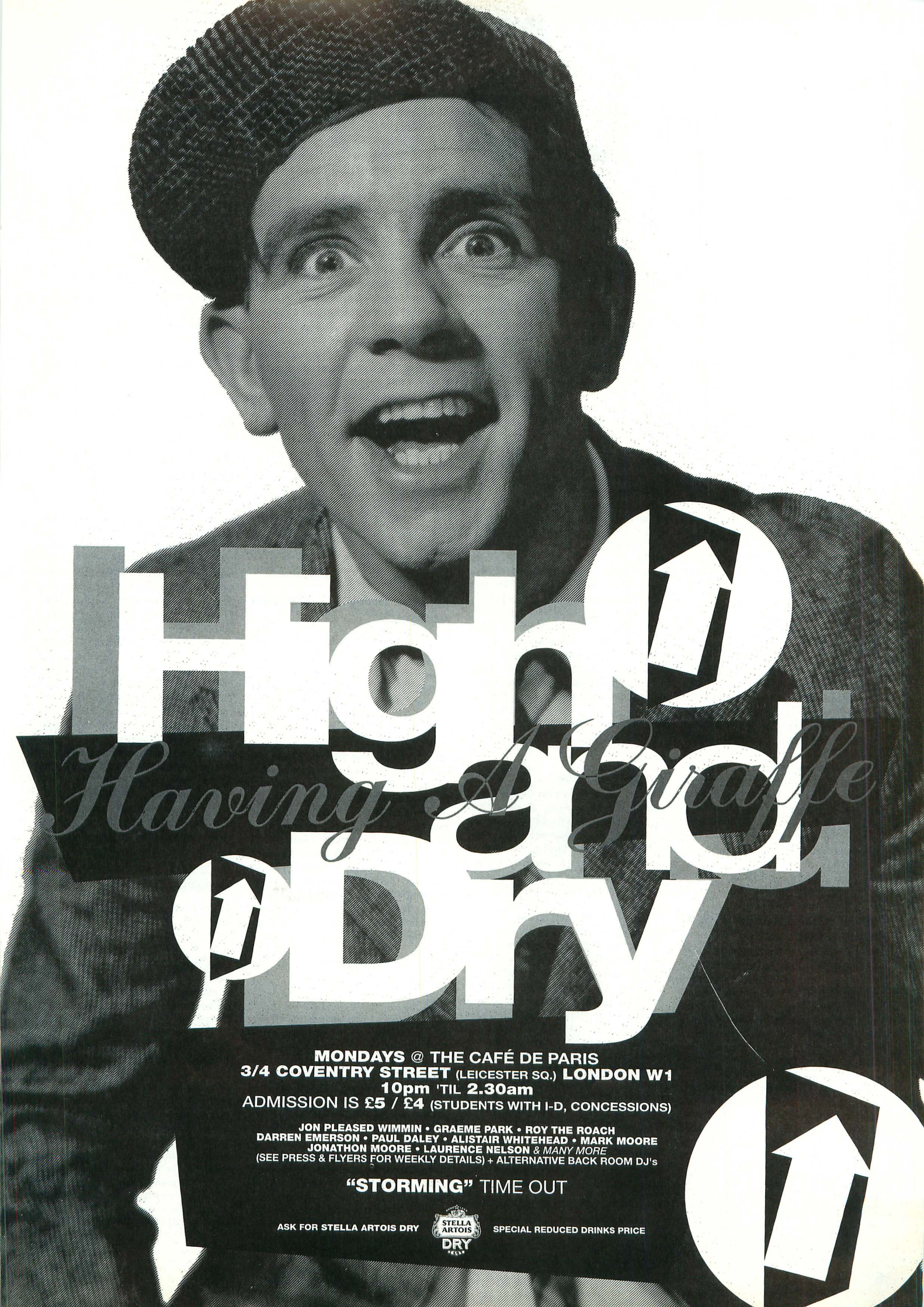
MR C'S CHRISTMAS STORY.

"HERE'S A STORY OF CHRISTMAS PAST. A PLINKY PLONKY CHRISTMAS THAT'S ALL ABOUT SANTA CLAUS, AND HOW MY FAITH IN HIM HAS BEEN RESTORED...

Many, many years ago, before there was ever such a thing as Jesus Christ's birthday on the 25th of December, there were pagan festivals. During the Winter Solstice there would be a time of great joy and giving. And you'd get this fellow who'd go around picking fly agaric mushrooms. Now these fly agaric mushrooms, as you know, come from Lapland. They're red with white dots. So our hero picks thousands and thousands of fly agarics, and when it comes to the Winter Solstice, a great celebration, he shares them out. He puts them out on the ground and reindeer (it's a true fact) smell the fly agaric and eat it. And what happens when you eat fly agaric? You fly. So these reindeer eat the mushrooms and get really loved-up and ready for it. Our hero dresses up in red and white like the mushrooms he loves, gets in his sleigh with a massive sack of mushrooms, and tripping off his nut drops the 'shrooms down chimneys everywhere. Laughing as you would imagine, as he found it all very amusing. Hence the "ho! ho! ho!"



And that's the true story of Christmas."


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NOVAMUTE RECORDS

3 PHASE "SCHLANGENFARM

The only previous 3 Phase work I had heard was the excellent collaboration with the enigmatic Dr Molte on 'Der Klang ...' also, incidentally a previous NovaMute release. NovaMute's relationship with Trevor in the past has resulted with many quality releases, and the pedigree continues with 'Schlangenfarm' (Snake Farm). All of the fairly lengthy 9 tracks have a certain Detroit techno meets pre 90s industrial Europe feel to them, mixed together with a slice of trance and served up via the darkened streets of post-Cold War Berlin. The best tracks include the volatile, 'Warped', 'Voodoo Pop' and the excellent new single 'Rota'. The track with most venom has to be 'Road 6' where the Royal Philharmonic Orchestra, a Spanish guitar player and Sven Roehrig delve into pure trance territory. Seek and obtain. Released 22nd November.

Barney York

3 BEAT RECORDS

NEURO # PROJECT "ELECTRIC MOTHERS OF INVENTION"

It is only once in every blue moon that a label has the tenacity to release an album of such quality and luckily for all inhabitants of this godforsaken plant – that blue moon has arrived. To attempt to dissect and describe the 12 tracks on this album in some coherent fashoin would prove futile. Created by Neuro, whose previous single on 3 Beat was licensed to R&S and remixed, the Electric Mothers is a collection of some of the best electronic music ever created in the UK. Take 'Empathogen' an ambient soundtrack of immense quality or the hauntingly deep 'Excursion Out Of Time', the bounciest track on the LP. A trance voyage that will last longer than time itself. Lots of God references, extra terrestrial sounds, and extra amounts of psychedelia for those of you with vivid imagations. Turn on, tune in, drop out.

Barney York

REACT MUSIC

VARIOUS ARTISTS "REACTIVATE VOL 8" HI OCTANE DANCE MUSIC

Compilation albums are not all the same. Ignore the TV hype types, and cast a discerning eye over the new compliation releases and this is what you'll find, a quality compilation that doesn't contain Shaggy, 2 Unlimited and Jazzy Jeff in one neat package. The Reactivate series has always been on step ahead of the other TV advertised compilations, and volume 8 is every bit as strong as previous collections. A truly global effort brings together classics such as Robert Armani's 'Circus Bells' from Holland, Sonic Solution's 'Bagdad' from R&S in Belgium (produced by CJ Bolland, as if you didn't know), Deep Piece's 'Panoramic Shuffle' from Scotland, and once more from Belgium, The Golden Girls' 'Kinetic' mixed by Frank De Wulf, who really should be more of a household name. Twelve tracks altogether and available as a double pack on vinyl, so it's gonna be extra useful for any DJs who have a bit of catching up to do!

Ian Lloyd

BEECHWOOD

MASTERCUTS CLASSIC EIGHTIES TRACKS VOL I

With the benefit of hindsight, Nineties soul men now view the bountiful Eighties, especially the early Eighties of their soulful boyhoods, as their golden era. The Mastercuts series is poised to take the "I should have bought it when it first came out" brigade by storm with this latest collection of classic 80s tracks. As always it is the nostalgia evoked, as opposed to the music itself, which grabs the imagtion. Do you remember those halcyon days of friendly camaraderie, as opposed to thinly veiled menace, between London's pirate stations? Lest we forget Horizon FM (Probably the best station in the world) and JFM (We may not be the best in the world but we are No1 in London town!)

In fact while we're on the subject, do you remember staying up until midnight just to listen to those Invicta mega mixes. I do, I did, I'd do it again. This selection of anthems, in the original sense of the word, from Loose Ends, Change, Cheryl Lynn and Lillo Thomas etc al, is only enough to whet one's appetite. Pretty soon you find yourself wading through your 12"s digging out even more classic tunes from Tashan, Juicy, Tia Monae, Funk deluxe, Kleer and Montana Sextet. These records provide testimony that the dance charts today have reached hype saturation point. In one week, out the next does not a happy music industry make. These classic Eighties tracks will always hang around. Roll on Vol II.

Michael DaCosta Babb

DORADO

OUTSIDE "ALMOST IN"

There are several reasons why Outside's debut album is astonishing. Firstly, 20 year old Matt Cooper is responsible for all keyboards and drums on this album which he has also written and produced himself. Secondly, the album is a seamless blend of soul, funk and jazz, taking in influences such as Roy Ayers, the Blackbyrds, Don Blackman etc., while at the same time never sounding pointlessly retro (unlike certain artists with large hats). The whole album blends effortlessly together with surprising consistency. The opening track 'Movin On' gives a strong hint of what Outside are about – straight-ahead jazz-funk, complete with a tight horn section and live strings. 11.08am follows with its acoustic bassline leading a seriously funking, laid-back groove. This track also introduces Galliano's Rob Gallaher into the proceedings, who compliments the music perfectly on this track and also on a subsequent track 'Travels'. The Roy Ayers influence comes to the fore on tracks such as 'Kaleidoscopic Summer'. The effortless groove of tracks like 'Positively' and the expansive funk of 'If You Come With Me' make finding faults difficult, so I won't attempt to and shall instead give 'Almost In' an unreserved thumbs-up.

Pete Rolliston

FAX, GERMANY

DR. ATMO & RAMIN "SAD WORLD"

In the 14th Century, an explorer named Hafez crossed the deserts from Persia. He transcribed his journey into poetry. Some sounds are so powerful they appear to destroy Time itself. Listening to this you might just as well be crossing the desert at night, cold beneath the stars; at noon, the dust and dry crackling static air resonating with the noise of migrating crickets; at dusk, the final golden beams of sunlight, scattering desert mirages before your eyes. In a sense, every journey is a return to travelled paths, a movement closer to home.

This sublime collaboration between ambient maestro Dr. Atmo and the secretive Ramin brings a resonant harvest of electronic noise, a cultural collision between digital atmospherics and a proliferation of Islamic instruments. This disc travels. It opens with some beautifully sorrowful wailing voices before drifting into brittle oceans of poignant ambience. By the end, you begin to sense a little of the humanity and eternity that poetic nomads must have felt long ago, before an industrial tribe on the edge of apocalypse needed electronic music to teach them how to listen to natural sounds and accept the noumental.

Des Hill

GENERAL PRODUCTION RECORDS

BEAUMONT HANNANT "BASIC DATA MANIPULATION"

There are few things in life as intriguing or as varied as human creativity. This nine track mini-album, the second in the 'Tastes and Textures' series testifies to that. It features Hannant's beautifully fragile digital minimalism merging with peculiar echoes and feedback. This curious combination of atmospheric ambience with the driving rhythm patterns of what sounds like 'rock' drumming is cool, enigmatic and wonderfully complex. Fascinating and hypnotic, this album apparently divided into mild and heavy sections, challenges and reinterprets electronic sound in a distinctly individualistic manner. The rhythms of 'Lude' are so heavily industrialised they are almost threatening. Energetic noise carried into swirls of cymbals, dosed with acid eccentricity. There is a poignancy if not undercurrents of melancholy in 'Sym-phon 5'. The final track, "Dei Form' sends sparks of acid colliding into a pulsing confusion of sound, before drifting into the emptiness of silent space. This is certainly promising. An interesting way to begin the 21st Century.

Des Hill

RECYCLE OR DIE "SILK"

SILK"

This is the second compilation that 'Eye Q' have produced this year (having previously released the Harthouse collection 'Point of No Return') and in every way is just as dramatic and pioneering as the first. These five interludes of delicate audio architecture include mood enhancement soundtracks from Frankfurt by Oliver Lieb of Spicelab, Dominic Woosey of Neutron 900 and veteran producers Helmut Zerlett, Nicole and Gottfried Tollmann. The latter trio offering the preculiarly named 'Desert Bean', an entrancing hegira into moments of languid lucidity. The most evocative yet enigmatic track is 'Inner Peace'; a visionary ambience characterised by liquid sequencing and laidback guitar sounds. Composed by Ralf Hildenbeutel, (producer of Sven Vath's outstanding 'Accident in Paradise') it courts a fine balance between calm reflection and shimmering power; waves threads of isolatory acoustics with astute sensations, varied emotions and measured silence. When ambient sound has proven itself to be the audio liberator of our generation, 'Silk' alludes to foreign lands, mystical places and future discoveries set to catalyse music beyond electronic listening into a tool for mood enhancement. 'Recycle or Die' prove themselves to be musical metabolists with alchemical insight. Contemplative and joyful, 'Silk' possesses timelessly entrancing woven emissions of sound. Wrap it around your head.

Des Hill

'SAD WORLD' DR. ATMO & RAMIN

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Des Hill

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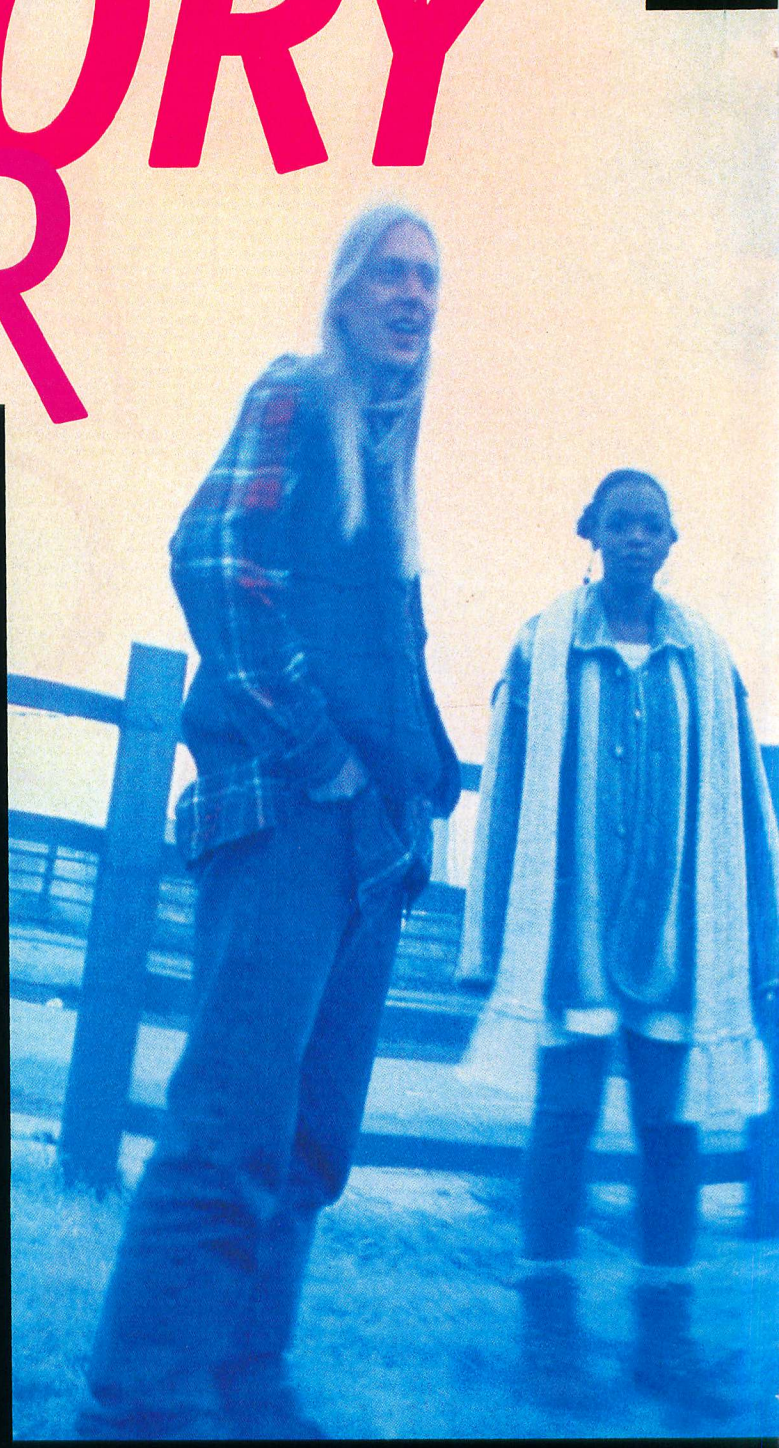
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"In 1988 Carl and Andy, the original two members, put together a band called Interstate which sprung out of their interest in groups like Kraftwerk, Depeche Mode and New Order," starts chief spokesman Paul Roberts. "The first time we saw them was doing a gig supporting 808 State in Chester. We'd bought some really cheap naff equipment that really was good for nothing, but we wanted to be like 808 State, do some really cheapo tracks, but we didn't know what the hell we were doing. Andy (Williams) and Carl (Thomas) had a much better idea. The week after Russ (Morgan) and I saw them at the Hacienda, we stayed out with them the whole night and after went straight to Andy's house. The equipment they had was incredible, we went ` oh yeah, look at all this equipment, look it works! That 909 drum machine actually sounds like the ones on the records, not that pile of shit that I bought!' We ended up recording four tracks over the next couple of weeks and when we finished we took the tape into Eastern Bloc in Manchester to see what they thought, hoping that we could impre on them. E-Bloc thought they were brilliant and wanted to put them out as an EP straight away, they came out as the ` Wildlife EP'."

It's a little know fact how the group came to be so named, and believe it or not this is their official explanation... "First of all we were going to get a dictionary and stick a pin in a page to find a name," Paul continues, anticipating what's to come next. "But it fell on ` M' and the word ` Masturbation'! So we couldn't use that. At that time John Peel was playing a lot of American hip-hop on his show and he played this record by Spelt With A K, so we used it as a play on words. However we later found out it was also the name of a British submarine!" At this point having waited patiently in the wings, Russell Morgan finally got his chance to add to the conversation. "And it was steam powered. In 1912 they went to sea and they all sunk, every single one of them! We actually found a book about them, the summing up on the back was by the Captain of the fleet who said that without doubt K-Klass was a total disaster! Which sums us up completely."

Messrs Roberts, Morgan, Thomas and Williams, four Welsh sounding lads if ever there were, together with vocalist Bobbi Depasois in 1991 enjoyed their greatest moment to date with 'Rhythm Is A Mystery', a top three pop hit which they referred to as "a real surprise". Paul takes up the story: "When we recorded it originally it was an average techno'ish vocal track. It sold quite well, about 12,000 through Eastern Bloc, then they said why don't you do a more accessible mix? When we'd finished it we thought it was the best thing we'd done to date. A couple of weeks later we went to the Hacienda on a Friday night and Mike Pickering dropped it and the whole place went bang! We just stood there gob smacked, that wasn't meant to happen, that's when we knew we had a big hit on our hands."

The singles, 'So Right' and 'Don't Stop', then followed: "We had an album worth of material done and ready to go ages ago, but Eastern Bloc paid for all the studio time and owed it all, plus back then most of the tracks were mainly instrumental. We had a lot of legal trouble with them and in the end lost a lot of stuff. Straight after ` Don't Stop' an album should've come out, but we were late starting to record it, then when we'd finished recording it we got our publishing cheque through for ` Rhythm Is A Mystery' and with the money went away and built our own studio. We then re-recorded the whole album because we preferred the sound we got out of the new equipment! We originally recorded it at Out Of The Blue in Manchester, we had lots of parties and it took a long time and we didn't get much done. We spent about seventeen grand doing it, then we thought let's get our shit together. We're now getting to the *true reason why* it took so long, but we had a damn good laugh in the process!"

The net result is their debut set ` Universal', which they'd like to be considered not just an album for dancing to, but also for listening and enjoying, too. Included is the current single ` Let Me Show You' together with the track 'La Casa' featuring the nifty strumming of ex-Smith, The The and Electronic guitarist Johnny Marr. "We initially thought it was an unusual pairing when he approached us to do a track. We share a mutual admiration for one another, and when you meet him and see his record collec-

IG THE 'SUMMER OF LOVE' BACK IN '88, WHEN SMILEY T-SHIRTS, ALL NIGHT RAVES AND NATIONAL LINES OF A DRUG CRAZED YOUTH WERE THE ORDER OF THE DAY, THE SEEDS OF K-KLASS WERE BEING . FIVE YEARS LATER, AND NOT A MOMENT TOO SOON, `UNIVERSAL', THEIR DEBUT ALBUM, HAS JUST RELEASED. FOR A BAND WHO'VE TASTED NATIONAL CHART SUCCESS NOT ONCE, NOR TWICE BUT THREE , THE GROUP REMAIN SURPRISINGLY ANONYMOUS... UNTIL NOW.



tion it's all dance stuff and you know he's not a band wagon jumper, he's always been into dance and always gone to the Hacienda." Other credits on the Deconstruction debut include Terry Farley and Peter Heller of Junior Boy's Own, who've remixed 'Don't Stop' and Generator favourite Andy Weatherall's Sabres Of Paradise mix of the track `1,2,3'.

Also known to dabble in the remix game themselves (Seven Grand Housing Authority their most recent success) they've had to turn down the chance of remixing New Order's next single 'Spooky', due to "work commitment" after their initial success at the mixing desk with `Ruined In A Day' and `World' for them. With their next official project being `Lover' for London Record's artist Joe Roberts. And as to their own material, the group are actually considering releasing something totally new, a quick session in the studio before the next onslaught of club and tour dates.

As to the future, Paul Roberts sees the scene evolving and constantly reinventing itself, and is confident to expect the unexpected: "No one can say what direction it will go in next, if you could it would be boring and have died a long time back. The best thing is no-one knows what's coming next. People have tried to write off house music since it arrived in 1987, they used to slag me off and ask me why I was buying gay disco" And we couldn't go without letting Russell Morgan have the final words on the subject: "House music is the perfect music to dance to. If it was going to go away it would've gone by now, but it keeps reinventing itself. I'm certainly far from bored with it."

Lewis Dene

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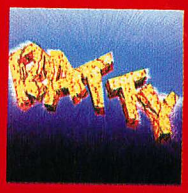
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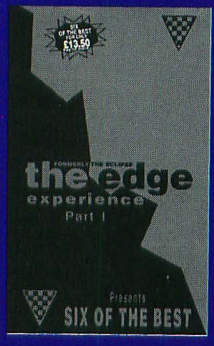
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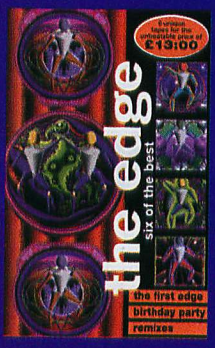
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THE EKLETIK BACKROOM BOYS

WHO IS GORDON MATTHEWMAN?

ASK ANY TECHNO OR HARD HOUSE FAN WHO GORDON MATTHEWMAN IS AND YOU'LL MORE THAN LIKELY BE GREETED WITH A BLANK QUESTIONING STARE. HOWEVER, MENTION ANY OF THE LABELS HE RUNS, WRITES AND PRODUCES FOR (RABBIT CITY, EDGE RECORDS, XVX) AND THEY'LL START QUOTING THEIR PERSONAL FAVES FROM WHAT HAVE NOW BECOME 3 OF THE MOST WELL RESPECTED LABELS ON THE SCENE. EDGE RECORDS 1 HAS BEEN A RAVE SCENE ANTHEM



FOR THE PAST 2 YEARS, RABBIT CITY'S ARTISTS RATE AMONG THE WORLD'S MOST RESPECTED TECHNO ACTS AND ILLUMINATAE'S RELEASES ARE A REGULAR FEATURE OF ANY SELF RESPECTING BUZZ CHART. THE CREATOR OF ALL THESE MUSICAL GEMS IS HOWEVER SOMEWHAT OF AN ENIGMA. WE MET UP IN A VERY NOISY RESTAURANT IN COVENT GARDEN TO FIND OUT WHY GORDON MATTHEWMAN CHOOSES TO BE A BACKROOM BOY.

by Carl Cox

C.C.: Gives us a quick outline of the projects and labels that you're involved with.

G.M.: I run Rabbit City Records with Colin Faver. Colin runs the A&R side of things because he's got such a good ear for music, and while I am involved on the production side of some of the tracks, I mainly concentrate on the day to day running of the label. I run Edge Records on my own and have been involved with the production of most of the Edge releases. I wrote and produced Edge Records 1,2,3,4 and 9 and co wrote and produced 7,8 and 10 (Edge Records releases are referred to by number not name!) XVX was set up for collaboration projects, but so far it's just been a collaboration between me and Doug Osbourne, the other half of Illuminatae!

C.C.: How did you come to set up Edge Records, Rabbit City and XVX?

G.M.: I was a trained trumpet player and signed an album deal with Ten Records' dance dept, in 1998 under the name Blow. The whole project went a bit off course and I really didn't feel it was the right place for me to be, so I decided to set up Rabbit City and Edge Records as outlets for my music. I wanted to make cool dance tracks with trumpets in them and if you listen to Rabbit City 1 and Edge 3 you'll actually hear my trumpet playing, but on the rest of the releases I've sort of veered away from doing that. I'm still really into the idea and it's something I want to do a lot more of in the future. XVX came abou;t when I went into the studio to do a track with Doug. It came out sounding nothing like an Edge Records release so I set up XVX, as I said before, for collaborative projects.

C.C.: Why do you write and produce under pseudonyms?

G.M.: When I put out the first Edge release I was stamping the promos, and there weren't enough letters in the printing kit to write my whole name so I just put Edge 1 and it's just gone on from there! Actually, all the Edge Records logo is, is a printing kit spliced in half.

C.C.: It seems that you try to distance yourself from the music industry and the media. You do very limited mailouts, rarely give interviews and don't court media attention, is this a conscious decision and if so why?

G.M.: I don't really know enough about the music industry to start trying to play the big corporate game. I suppose I could go out and buy the front cover of Music Week or something, but I'd probably end up wasting a load of money and ballsing it all up. If I was going to try to court media attention and try to get into the limelight I'd want to do it properly, I'd want to get a lot of advice from people who knew what they were doing first. As it is there are only a certain number of hours in a day, and I'd rather concentrate on the music because that's what's most important.

C.C.: If a major label offered you loads of money and wanted to make you into a superstar what would you do?

G.M.: I'd have to cross that bridge when I came to it. I don't know though, I kind of like things the way they are at the moment, so I guess it would have to be an incredibly good offer!!

C.C.: Are there any musicians or producters out there who really inspire you, or who you'd like to work with?

G.M.: I'd have to say Pete Namlook from Fax Records in Germany. I don't know him but I really like the stuff he's involved with. He does a lot of jazz influenced ambient tracks with really subtle rhythms and lots of saxophone and live guitars. I'd like to play trumpet on one of his records.

C.C.: What projects are you working on at present?

G.M.: I've just released Edge 10, which includes 2 tracks that I did with Lenny Dee. Doug and I have finished one of the tracks for the next Illuminatae release and that should be out in the new year.

C.C.: Where do you see yourself in 5 years time?

G.M.: In a studio where the neighbours don't bang on the walls, where the police don't come round every 2 days to complain about the noise and where the council don't write me letters all the time telling me to turn the volume down!

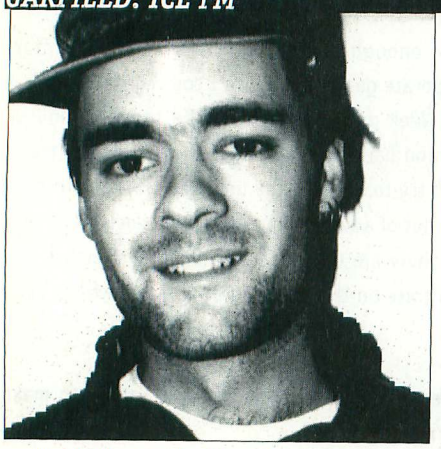
Research by Rachel Turner

BY Desmond Hill

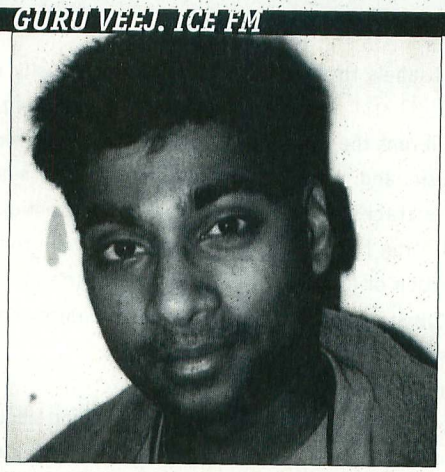
OF possibility

IT'S WINTER 1992 IN A TERRACED STREET; SO MUCH RAIN NO-ONE WANTS TO LEAVE THE HOUSE. THE TELEVISION IS FULL OF REPEATS AND THE RADIO IS EVEN WORSE. TENSION RISES, AN ARGUMENT STARTS. "THERE ARE SO MANY TIMES WHEN YOU THINK 'WHAT AM I DOING HERE?' IN THE FACE OF SO MUCH HARD WORK. WITH THAT ATTITUDE NOTHING EVER GETS DONE." FROM THAT MOMENT OF REALISATION BRENDAN FLINT, A MERE DENTISTRY STUDENT, CHOSE TO MAKE A DIFFERENCE. IT MIGHT WORK. IT COULD WORK. CONNECTING WITH JAMES LESLIE, AN ECONOMICS INTERN, THEY DECIDED TO SET UP A RADIO STATION.

GARFIELD. ICE FM



GURU VEEJ. ICE FM



SKEV. ICE FM



-The North of England has always been relatively infamous for its characteristic adaptability: joy-riding, ram-raiding, pre-teen rioting (known locally as 'free-festivals'). Like so many cities there is precious little for young people in Newcastle. At present almost half of the town's nightclubs are closed or in receivership. Local radio caters to the middle-aged, middle of the road mire. Now there are new voices with plenty to say, as young people take control of the airwaves. ICE FM, a 24 hour Dance station is operating at the edge of the dial uncomfortably midway between a coded Police signal and one particularly conventional broadcaster. Working with a 28 day Restricted Service License, sheer enthusiasm carries the project through the initial confusion of starting from scratch. It is provocative, energetic, challenging, and essential.

Technically ICE are no threat to convention. What makes the competition anxious is the fact that two young students recognised an opportunity and fulfilled an economic demand. The operation has cost about £6,500. Almost all of which has been self-financed. All staff are unpaid volunteers. Everyone involved is involved because they want to be. These optimists are fuelled by uncut enthusiasm. People are doing this for the project, the music and the community. Begged, borrowed, or even bought, much of their equipment is second rate. Not exactly what you'd expect from a studio broadcasting live 24 hours a day. As Manager, Robin Norton believes these are necessary risks: "It's time and energy worth investing. Sometimes they pay off. Sometimes they don't. The whole structure is an experiment. From the license to the shows to the management, we work in a very experimental way which can be problematic. It isn't always good, but then why should it be?" The liveliness of the station, with its mistakes and technical mishaps, are all part of the fun. The only thing they disrupt is the numbing monotony that characterises more othodox broadcasts.

As Programmer, Trevor Blackman recognises and responds to the diversities of the audience: "The message is so strong. Anyone in the community with access to a radio can tune in to 87.7 at any given time, regardless of who they are." Unlike other broadcasters ICE transmit the music that their audience identify with. The team are very conscious of reflecting a wider world. Many radio stations simply don't identify with reality. Trevor Blackman recognises that particular problem: "We have to actively create a manifestation of real life. We are human beings and the problems of being human are more evident on ICE than anywhere else."

In a curious parallel with the computer revolution, dance music has weaved a complex web of fragmenting sounds – from the funky collage of hip-hop to the undiluted vibes of the freshest modern jazz, from the compressed aggression of hardcore to the advanced electronics of an ambient future. As a Dance station ICE tries to reflect each of these fragments, playing Gospel, Jazz, Soul and House music. As Robin Norton explains, "We knew there was certainly a market for it here, but were all tentatively optimistic, never quite beliving it, until that first day came. Now that we are on air, everyone can hear that we have at least some degree of competence." He believes their strategy functions like a sampler, enabling people to access different sounds, different music, and as a result enjoy those alternatives. "What we really play is stuff that no-one else will touch."

Neither Guru Veej nor his side-kick The Mad Sikh had previous radio experience, but now for the first time their listeners can be tempted by the sounds of bhangra, classical Indian music and raghas. For them it was more than just an opportunity to play music with a light-hearted presentation: "Our's is really the first independent bhangra show. Every show reflects a different part of what being an Indian in England is all about." Radio at the very least should provide a voice for silent communities; at base an information base that immediately reflects local events. By responding to the need for a more diverse musical interest than that generally offered by orthodox broadcasters, community stations – legal and illegal – have a genuine social impact. Perhaps the key to any success is to treat people with the respect they deserve.

Out of 60 staff, 20 people involved with ICE FM have worked previously on renegade stations. In simple terms pirates respond to demand. Radio piracy has an electronic immediacy conspicuously lacking in a retrogressive medium. Mobile phones, pagers, fax

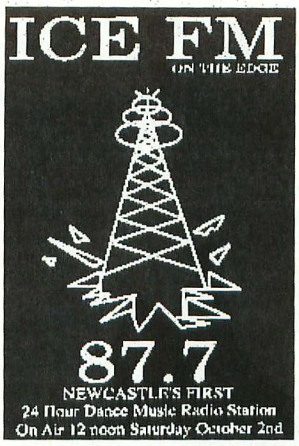
machines keep the airwaves informed of instant developments. By tuning in, people connect with an entire information network. In the capital city it's hard to avoid pirate broadcasts because there are more than 20 currently on the air, responding to a direct need ignored by established radio.

DREAM FM are one of the most professionally run pirate stations in northern Britain. Despite allegations made by their local press, these 'irresponsible anarchists' operate very responsibly with regulatory guidelines for their own presenters. Contrary to critics, they recently raised over £250,000 for the homeless in Leeds. DREAM have one particular purpose: "We want to revolutionise radio. It's a massive medium for everyone." Their's is a pro-active approach, emphasising their responsibility to the community by providing an avenue for involvement; from training salespeople to teaching kids how to DJ. "What we're doing is presenting something new and interesting in people's lives. Instead of standing on street corners causing havoc, it's important that young people have something to do." DREAM believe this evident need within the community exceeds the legislation on pirate broadcasters: "I don't think we should need to go legal. If you can prove a case and not harm anyone then so be it. We are responsible to our listeners and to our community. I believe in what we're doing and feel confident that what we're doing is right."

Jungle DJ Sammon is, in his own terms, "a pirate right down the line." In the last three years his reputation has grown; Sammon has even been offered a show on legal stations, but turned it down because of play-list censorship: "I'll always choose illegal stations because no-one will ever tell me what to play or say."

Operating with a 100 watt transmitter enables PARADISE FM to reach beyond their Bradford base, and throughout West Yorkshire. In the last five years their listening figures have risen to an estimated 150,000 across Yorkshire. Again, their inception rose from a clear need in direct response to "the lack of Black music being played on legal stations." Lamaj was one of the first people involved with PARADISE. He has stories of renegade DJs setting up stations in direct competition, of stabilising rooftop aerials in force 10 gales, of broadcasting breakfast shows in dripping wet clothes. This man is dedicated. What advice would he give someone who wanted to set up their own station. "My advice? The truth: don't do it. Not unless you've got lots of money. As a pirate you're not just fighting the government, you're fighting everyone else who wants to see you go under. The listeners are your only allies." Piracy can be a thankless task. Above all, it demands lots of groundwork. Finding out which frequencies are free, and will provide the necessary foundation and distinction: "We patrolled the frequencies for 6 weeks to find a clear signal that wouldn't interefere with anyone." Lamaj believes that the pirates who have no regard for emergency frequencies generally cause more harm than good. Their output often interrupts messages from ambulances or fire engines. According to Sammon, "They're not true pirates."

This is the reason why broadcasting without a license is illegal. The Department of Trade and Industry will confiscate equipment, impose heavy fines or even imprison illict broadcasters. "Generally, the DTI up north are very civilised and their approach is quite humane," surmises Lamaj: "With experience, our attitude toward them has matured. I'd rather have them coming through the door than the cops any day." PARADISE have been hit by the DTI three times already this year. In London you can expect to be hit three times a month. Still, the likelihood of them going legal in the commercial sector is very remote. What keeps them going is a deep felt belief that "Piracy is all about freedom."



To set up as a pirate is relatively straightforward. The beauty of radio is that you can transmit from anywhere and only have to sound good. The equipment you use at first is not that important. You will need a reasonably comfortable studio and a reliable source to obtain a transmitter; someone you can trust not to grass when money gets tight. Unlike some fully equipped pirates, ICE FM have done things the hard way by playing by the rules. License costs alone amount to £3500, which would be an impossibility for unemployed kids on Meadowell Estate, but as presenter Nathan West contends. "This music is being pushed into the middle class, where it can be controlled in clubs and manipulated by mainstream media. We recognise what's happening, and want the station to reach out to everyone. We have worked from institutions to connect with non-institutional communities. We're just utilising what's available; hopefully using it to everyone's advantage."

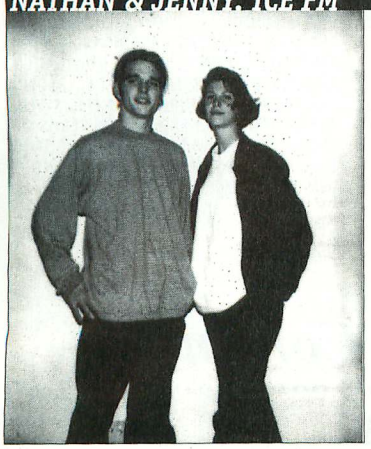
Pirates are exciting alternatives but now is an ideal time to create more permanent change. The DTI have finally opened up competition and seem to be granting more licenses than every before. Anyone should be able to get a license and that means you. A month might not seem a long time, but in 28 days you can prove a point and make an identity for yourself. Nathan West conceives, "We need to build the energy within the first month. Then keep a following motivated by club nights, house parties and promotional events until we're back on air. There's a lot of good DJs here who don't get air-play. The station gives them a chance."

Unlike America where freedom of speech forms the basis of the Constitution, in Britain the aristocracy still dominates the land and owns everything else, including the airwaves. There are 3,000 colleges in America, most with campus radio stations. The potential is often minimised when broadcasting through internal induction loops into halls of residence; it may be ghettoised but it's guaranteed. Trevor Blackman is painfully aware of the inadequacies of British radio, "I turn to places like America, where for years there has been community access to radio and to television. In Britain, it has to change, in order to cater for what people really want. ICE is bringing a very different perspective, because we are broadcasting to a wider community and getting that community involved." One reason why pirate stations and the Free Party Movement have been criminalised is because they bring large numbers of people together. The implications of that unity are wrongly perceived as threatening.

In Newcastle, Leeds, Bradford, all across the country, young people are making a difference by changing the face of radio broadcasting in the 90s. Whether legal or illegal, the essential thing is to try and put new ideas across. The only way to make effective change takes a lot of work. If you want it there is a future for community radio. It's just a question of confidence. Look at PARADISE, ICE, DREAM. You can do it. As Brendan Flint now knows, "Everything is just waiting to happen. As soon as people realise what it could be like, it will go off with a bang."

ICE FM, Newcastle University SU, King's Walk, Newcastle upon Tyne. NE1 8QB 091-2328402 ext. 213
Dream FM, P.O. Box CR6, Leeds. LS7 1BX 0532-446615
Paradise FM, P.O. Box 290, Bradford. BD8 7AW 0850-426040
Community Radio Association, 15 Paternoster Row, Sheffield. S1 2BY 0742-796522

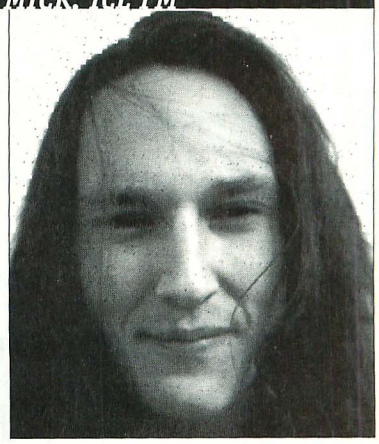
NATHAN & JENNY, ICE FM



THE 'DREAM TEAM' WEEKEND DJS & ARTISTS



MICK, ICE FM



"WE WANT TO REVOLUTIONISE RADIO. IT'S A MASSIVE MEDIUM FOR EVERYONE."

EKLEKTIK RECORD REVIEWS

THIS MONTH I MET UP WITH DAVE "DISCO" DORRELL, TO DISCUSS LIFE, THE UNIVERSE AND EVERYTHING. OH YEAH AND WE LISTENED TO SOME RECORDS TOO! (EXTRA SPECIAL THANKS TO THE BOYS AT ZOOM RECORDS IN CAMDEN FOR LETTING US HIJACK THE BACK ROOM FOR THE MORNING!!) *PIC. JAMES ELLIS*

1) ONE LITTLE INDIAN

BJORK "BIG TIME SENSUALITY" FLUKES MOULIMIX

DAVE DORRELL'S CHOICE

C.C.: THIS REMIX SOUNDS A LOT LIKE SOME OF FLUKE'S EARLY RELEASES, SORT OF COUNTRY & WESTERN MEETS TECHNO! IT'S NOT REALLY THE KIND OF THING THAT I'D CHOOSE TO PLAY OUT IN A CLUB, BUT OBVIOUSLY BEING A DOUBLE PACK THERE ARE MIXES THERE TO PLEASE EVERYONE, SO MAYBE ONE OF THOSE WOULD BE MORE UP MY STREET. BUT BASICALLY YEAH, I'M INTO IT.

D.D.: I THINK ALL THE MIXES ON THIS DOUBLE PACK ARE PRETTY TASTY, BUT THIS IS THE ONE I'D PLAY OUT BECAUSE I LIKE FLUKE'S PINK FLOYD WITH A DANCE BEAT STYLE. THE FACT THAT THEY HAVEN'T STRAYED TOO FAR FROM THE ORIGINAL SONG COUNTS FOR ME TOO, BECAUSE I THINK BJORK'S PARTICULAR VOCAL MAGIC IS PART OF THE NEW WAVE OF 90S MUSIC. IT'S NICE TO HEAR A VOCAL THAT'S NOT SOUL ORIENTATED, IT ISN'T 'DIVA'. I THINK THE TEMPO OF HER LAST TRACK 'HUMAN BEHAVIOUR' PLAYED AGAINST IT IN THE CLUBS, BUT AT ABOUT 120BPM 'BIG TIME SENSUALITY' SHOULD BE 'BIG TIME' IN CLUBS EVERYWHERE!!

2) PEGASUS RECORDS

ATLANTIC OCEAN "WATERFALL"

DAVE DORRELL'S CHOICE

C.C.: THIS IS DEFINITELY ONE FOR THE DANCE FLOOR. A COMPLETELY HAPPY TRACK THAT YOU CAN'T DENY, IT'S ALMOST LIKE A BACKLASH AGAINST ALL THE HARD TECHNO TRACKS THAT ARE OUT THERE AT THE MOMENT. I LIKE THE HARD SNARE ROLLS, IT MAKES A PLEASANT CHANGE FROM YOUR TYPICAL 909 DRUMS. THE TRACK MAKES YOU SMILE FROM BEGINNING TO END, AND IT'S GOT THESE EXCELLENT BREAKDOWNS THAT YOU CAN ACTUALLY SEE ON THE VINYL. IN THE OLD DAYS THEY USED TO CALL IT DISCO I.Q., YOU KNEW EXACTLY WHERE THE BREAKDOWN WAS JUST BY LOOKING AT THE RECORD!!! I HOPE SOMEONE IN THE UK PICKS THIS UP, PETE TONG IF YOU'RE READING PICK THIS UP, YOU CAN'T DENY IT!! MORE STUFF LIKE THIS PLEASE.

D.D.: ABSOLUTELY CARL! I CAN'T REALLY ADD MUCH TO THAT. THIS TRACK GOES TO SHOW WHAT YOU CAN DO WITH A SIMPLE KIND OF LOOP AND SOME NICE STRING LINES: IT WORKS PERFECTLY. IT'S KIND OF A ZEN, MINIMALIST APPROACH TO SIMPLICITY (**C.C.:** WHAT?!) I'VE BEEN SMILING EVER SINCE I BOUGHT THIS, AND EVERYWHERE I'VE DROPPED IT IT'S WORKED WITH MONSTER SUCCESS. PEGASUS, KEEP PUTTING OUT RECORDS LIKE THIS AND PUT ME ON YOUR MAILING LIST PLEASE!!

CARL COX AND DAVE DORRELL



3) NO RESPECT RECORDS

QUARTERMAIN "UNTOUCHABLE"

CARL COX'S CHOICE

D.D.: UM, WHAT CAN I SAY... NOT UNTOUCHABLE FOR ME! NOT NECESSARILY SOMETHING TO TOUCH EITHER!!

C.C.: OI!! I'M GONNA BUY THIS IN A MINUTE!

D.D.: NO DON'T. PERHAPS IT'S JUST A BIT TOO CLOSE TO TECHNO LIVING FOR ME. UMM, ERR. STUCK FOR WORDS ON THIS. QUITE OFTEN RECORDS LIKE THIS ARE DIFFICULT TO JUDGE ON A SMALL SOUND SYSTEM. I'M SURE IF YOU HEARD THIS ON A 40K RIG IN THE MIDDLE OF THE NIGHT IT WOULD TAKE YOU SOMEWHERE. I THINK I'D BETTER STOP WHILE I'M AHEAD. WHAT I WANT TO KNOW IS WHEN IS UNTOUCHABLE 2 COMING OUT! BRING BACK ELLIOT NESS!

C.C.: I LIKE THIS, IT'S A DJS KIND OF IN THE MIX TRACK, YOU KNOW WHERE YOU CAN GO TO THE TOILET, COME BACK AND IT'S STILL ON!! IT'S NOT AS FLARY AS THEIR LAST TRACK 'EXIT EEE'. IT DOESN'T REALLY STAND OUT AS MUCH, BECAUSE IT JUST FOLLOWS ONE TRACK ALL THE WAY DOWN. FOR THOSE DJS WHO LIKE DOING 10 MINUTES MIXES, THIS ONE WILL HELP YOU OUT NO END.!

4) POSITIVA

THE DISCO EVANGELISTS "A NEW DAWN"

DAVE DORRELL'S CHOICE

C.C.: I QUITE LIKE THE OTHER SIDE, BUT THIS IS A BIT TOO MUCH OF AN EPIC FOR ME! IT'S DEFINITELY A MASTERPIECE OF STUDIO KNOB TWIDDLING!! UMM, THIS KIND OF MOVES AWAY FROM THE ORIGINAL DISCO EVANGELISTS SOUND. I THINK THEY'RE TRYING TO MAKE A PROGRESSIVE EPIC. I'D PREFER TO HAVE HEARD IT WITH A MORE EUROPEAN FEEL RATHER THAN BRITISH SOUNDS. BASICALLY, IT'S REALLY GOOD PRODUCTION WISE, BUT IT'S NOT SOMETHING I'D PLAY.

D.D.: FOLLOWING ON FROM THE MASSIVE CLUB HIT THAT WAS DENIRO, HELICOPTERS AND CHURCHBELLS BUT WITH A MORE SUBTLE APPROACH. I SENSE THE HANDS OF MR HOLMES HERE... AND THAT'S ELEMENTARY MY DEAR WATSON! I THINK THERE'S A SCHISM DEVELOPING ESPECIALLY IN LONDON, AFTER THE PROGRESSIVE AND DUB TRACKS THAT WERE BIG LAST SUMMER, AND I THINK THINGS ARE GOING EITHER ALONG A MORE DJ PIERRE CONTINUAL GROOVY FEEL OR ARE ON THE MORE EUROPEAN BANGIN' AND TRANCY TIP, SO I DON'T KNOW HOW MUCH SHELFLIFE'S LEFT IN THE FULL BLOWN ORCHESTRAL OVERTURE DISCO EPIC STYLE. IT'S UNDOUBTEDLY EXELLENT IN TERMS OF PRODUCTION BUT WHETHER IT HAS THE SAME DANCE FLOOR FRIENDLINESS AS DENIRO REMAINS TO BE SEEN.

The Ultimate Management Club Tour Continues...

The Pleasuredrome, Skegness

Saturday 11th December, 8 - 2

DJs **Carl Cox, Stu Allan, Colin Faver and Dream.**

LIVE ON STAGE: **The Carl Cox Concept**

The Ultimate Christmas Party

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The Renaissance New Years Eve Masquerade Ball

Friday 31st December 1993

9pm – very late



In the elegant surroundings of a luxurious lakeside stately home we are holding a very special "Masquerade Ball" to celebrate the New Year

DJs

Sasha

Masters At Work

John Digweed

Dave Seaman

at

Colwick Hall, Colwick Park, Nottingham

Ticket price £32

(price includes Harlequin Masks given on entry)
full buffet and champagne breakfast optional

FOR INFORMATION TELEPHONE: **RENAISSANCE: 0782 714 224 / 0782 711 404**

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GOD

created man in his own image. After some time he noticed Adam was lonely. Thus on the seventh day he created Gaychester.

The garden was Paradise on Earth and full of fruits. The strict door policy kept the bad apples out. Well so I was told. PICS: PETER WALSH TEXT: OLIVER SWANTON

It's 9pm and the pre-club warm-up party, Ride a Cock Horse, is rammed. Surrounded by helium filled balloons gay boys in builders' overalls and hard hats are dancing on the tables. Beautifully glamorous transvestites are going around handing out ice creams and slices of birthday cake. Tonight is going to be one hell of a party.

Tickets for the club sold out two days beforehand and the Haçienda is totally packed by 12am. At 1.30am, to the sounds of Wagner, a fireworks display ignites and the party really starts. There's an overwhelming poppers and ecstasy atmosphere and people are dancing everywhere.

Glamorous drag queens, smiling sweaty straights, barely dressed dykes and wildly dancing gay boys partying side by side. No one has any intention of stopping until the club kicks out at 6am. Then the real narcotic heads go onto the post-party party down the road. They might still be dancing now.

What's going on? Nowadays when I tell people I'm from Manchester they don't ask me about Manchester United, they don't even ask me about Factory Records or the Mondays, they ask me if I've been to Flesh. Talk about being talked about.

Paul and Lucy are A Bit Ginger, the promotions company behind this monthly extravaganza, and they have just celebrated the Flesh second birthday. Paul was entertainments manager at the Haçienda, but left to concentrate on running Flesh. "For years I use to run all those fabulous nights at the Haçienda, but I really wanted to run a night where I could cop off", he tells me.

Unlike most club promotion teams, Paul and Lucy don't come from a musical background. "I did drama at University and come from an entertainments background", announces Paul. "Lucy and I have more of a focus on entertainment and the full event. Night clubs are the modern theatre and in our theatre the audience are let on to the stage."

"We lovingly create each one", adds Lucy. "The first week after Flesh we religiously fill out an event report - we try to improve on the last one every time. Then we basically spend a week planning the next one and the rest of month making it a reality."

Flesh and Manchester's gay sub culture has had an undeniable effect on Manchester's clubscene as a whole. "I don't recall seeing very many straight people in gay clubs before we started Flesh", Lucy tells me. "Flesh brought together the gay community and the trendy straight crowd."

Pushed out by the ever growing violence and gangster element in their own scene, straight clubbers quickly discovered Flesh. They commonly lied about their sexuality to get through the positively discriminating door policy and away from clubs with bad attitude.

However, this is not be a unique phenomena, as Paul is keen to point out. "If you look

at the clubs in New York, Chicago, San Francisco or LA - apart from the yuppie coke clubs - the only decent clubs are gay", he says. "It's because they find it hard to put on a street dance music night that isn't ruined by violence. Manchester has been fast heading in that direction."

However, the absence of violence and bad attitude was not the only attraction factor. Glamorous, wild and hedonistic, the trendy gay clubs offered a new fresh feel that more established club nights had lost. (Incidentally they were also the first to benefit from the local council's desire to win the Olympic Bid and received later licences.)

The hedonism of gay clubs is often commented on, but rarely explained. Paul has his own opinion: "gay people are more extrovert and more extreme", he says. "For many gay people night clubs are a celebration not just of themselves, but of their lifestyle. You couldn't behave in the same way walking down the street because you'd probably get beaten up or arrested."

Lensman Peter Walsh has been snapping in clubland for over six years and was keen to voice his opinion on the subject. "It's because gay people are so repressed in our society", he says. "When they go into a club, and they know they're not going to get hassled, you get three or four weeks of repressed hedonism unleashed in six hours."

Bringing the young trendy gay crowd and the straight crowd together at Flesh has had major effects on the whole of the Manchester clubscene. Mixed clubbing is more common, and The Paradise Factory, opened at the beginning of the summer for faggots and their friends, is a living, breathing and sweating example.

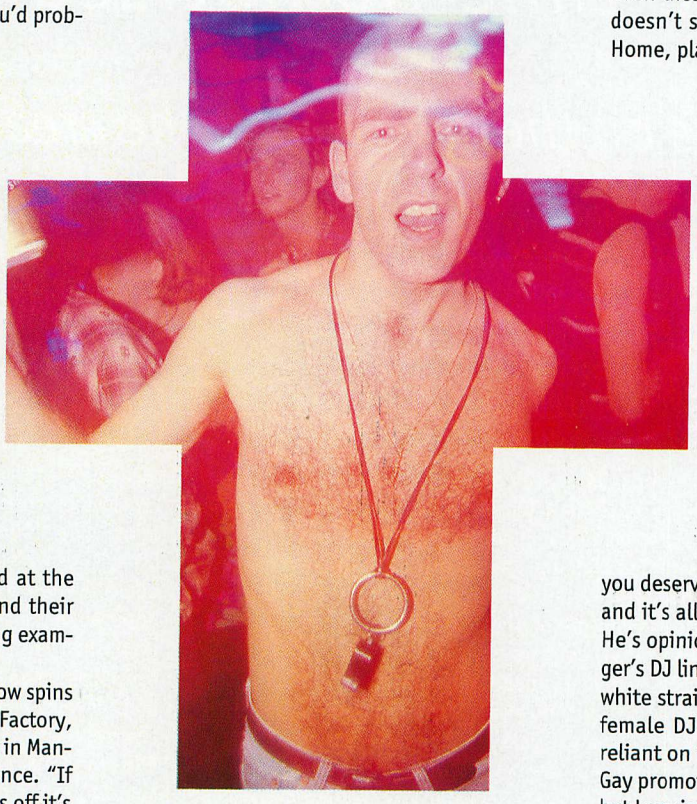
Tim Lennox, who use to DJ at Flesh and now spins the wheels of confusion at the Paradise Factory, thinks that the success of mixed clubbing in Manchester is down to the absence of violence. "If there's one thing that frightens the gangs off it's having their bum pinched", he says and laughs. "A few trannies and the wankers steer well clear."

It has been said that it's trendy to be gay. "On the clubscene that has definitely been the case", Paul agrees. "I think it can only have positive effects. However, there's a fine line between being influenced by and appreciating a sub culture and ripping it off. If it's trendy to be gay I'd hope that it was gay people who were benefiting from it."

Appreciation to one side, I wanted to know exactly how much influence this sub culture has had on the overall Manchester clubscene? "In terms of glamour, in terms of sex and in terms of fun the gay scene's influence has been dramatic", claims Paul. "The camp face of the gay scene has been very important - the reduction in seriousness and increase in the fun factor."

Lucy feels the needs to be a bit more specific, "Flesh was the only place women could go and dance in their bra and knickers and not get hassled", she says. "Now they're starting to feel safe enough to be able to do that in straight clubs."

Peter Walsh has also noticed what you might call 'the return of sex'. "Fashion in the straight scene is now a lot more sexy and that's because of the gay scene", he says. "More straight people are wearing wilder clothes now. Women are showing a lot more of their bodies and being very open about themselves and their sexuality."



However, the influence of gay night-life has long been felt and should be acknowledged. Kath McDermott has been DJing at Flesh since it started and is keen to point that, "when Saturday Night Fever came out and disco died, the gay boys were the only ones who kept dancing. The high energy basis of the house music scene is down to the gay boys who just wouldn't let it die."

Arguably true, but it doesn't stop there. Paul wants to attribute "the whole origin of night clubs and disco culture" to the gay scene in America, especially San Francisco.

With all this in mind, and after Peter Walsh's convincing argument that, "it all happens in the gay clubs first", I feel it is my duty to warn you that we might be in for an early eighties revival. If you haven't already noticed, the music is already getting a pounding and the appearance of high legged army boots, with tucked in combat trousers and bomber jackets, may serve only as a further warning of impending doom.

Even after all of this the Bit Ginger experience doesn't stop there. Manchester's newest asset, Home, plays host to Paul and Lucy's latest night, The World At Home. This Saturday night experience is ridiculously popular and the queues are *reminiscent* of days gone by. They unashamedly started out with the aim of "putting the glamour back into the straight scene".

Music wise they simply put on the Flesh DJs. "The musical vibe of Flesh makes it work", announces Paul. "Where the national straight scene has got into a real dead end is on the progressive house thing. It's serious train spotter music and you get the crowd you deserve. Our DJs play a whole variety of music and it's all happy party music."

He's opinionated and also very proud of A Bit Ginger's DJ line up. "In a business that's dominated by white straight males its good that we've used five female DJs out of six and that we've not been reliant on 'big name DJs'", he says.

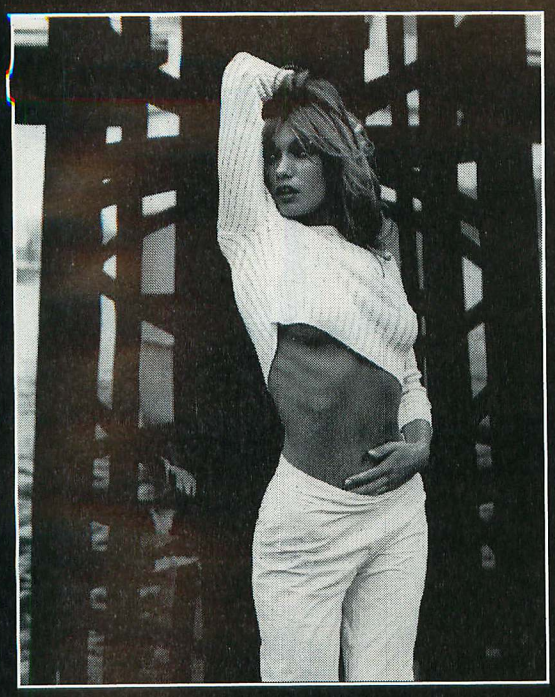
Gay promoters running a straight night is unusual, but Lucy is definitely happy with the outcome. "It's a thrill that A Bit Ginger can have such an impact in the straight clubbing world", she enthuses. "However, we could never run a completely straight night, we had to have the camp ambience and the glitter around the edges. Two years ago it wouldn't have occurred to me to run a straight night, but the crowd has changed and is a lot more tolerant."

It would seem Lucy is not alone in noticing the difference. The Haçienda have recently hired Tim Lennox, together with Alistair Whitehead, to DJ Friday nights. "We went out to do something totally different - more camp and fun party things - like booking TWA", Tim tells me. "The key is not to take yourself or your music too seriously." And just out of interest, the Friday night crowd has jumped from 300-400 to 1500 in under seven weeks.

By Oliver Swanton.

"If there's one thing that frightens the gangs off it's having their bum pinched"

"gay people are more extrovert and more extreme"







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mediator

Kiss 100 fm

LONDON

THE ONES TO WATCH FOR:-

TUESDAYS

10.00pm-1.00am – COLIN FAVER

WEDNESDAYS

10.00pm-1.00am – COLIN DALE

FRIDAYS

10.00pm-12.00am – BOBBI & STEVE

2.00an-4.00am – DEAN SAVONNE

7.15pm-10.00pm – JUDGE JULES!!

SATURDAYS

7.00-9.00pm – DANNY RAMPLING

9.00-11.00pm – PAUL ANDERSON

MORAY FIRTH RADIO (INVERNESS)

CHECKOUT THE DANCE ZONE
FROM 7PM-9PM

INVICTA RADIO
103·1 FM 102·8
WEST EAST

POWER FM
MORE MUSIC 103·2

HAMPSHIRE

MTV MUSIC TELEVISION

THE PULSE WITH SWATCH
WITH VJ MARINE VAN DER VLUGHT
FRIDAY 3 DECEMBER AT 4.30-5.30PM
SATURDAY 4 DECEMBER AT 1.00-2.00PM
WEDNESDAY 8 DECEMBER AT 2.30-3.30PM
FRIDAY 10 DECEMBER AT MIDNIGHT – 1.00AM
SUNDAY 12 DECEMBER AT 4.30-5.30PM
THURSDAY 16 DECEMBER AT 8.30-9.30PM
TUESDAY 21 DECEMBER AT 1.00AM-MID-DAY

YO! MTV RAPS
WITH VJS DOCTOR DRE, ED LOVER AND FAB 5 FREEDY
SATURDAYS AT 11.30AM-1.30PM

DANCE
WITH V.J. SIMONE
SATURDAYS 4.00-5.00PM

PARTY ZONE
WITH VJ SIMONE
THURSDAYS 11.00PM-1.00AM

THE SOUL OF M.T.V.
WITH RICHIE RICH
TUESDAYS, WEDNESDAYS, THURSDAYS, FRIDAYS, 5.00PM-p5.30PM
SATURDAYS 9.00PM-10.00PM

EN VOGUE PAST, PRESENT AND FUTURE
SATURDAY 11 DECEMBER AT 3.30-4.00PM
MONDAY 13 DECEMBER AT 8.30-9.00AM
FRIDAY 17 DECEMBER AT 6.30-7.00AM

L.L. COOL J ROCKUMENTARY
WEDNESDAY 15 DECEMBER AT 3.00-3.30PM

JANET JACKSON ROCKUMENTARY
THURSDAY 16 DECEMBER AT 3.00-3.30Pm

MTV LIVE WITH THE STEREO MCs
FRIDAY 17 DECEMBER 12.00-1.00AM

99.9 MHZ dream fm

LEEDS

WEDNESDAYS
6-8PM – GILLY
8-10PM – EX-L
10-12PM – FUNK BOUTIQUE
12-2AM – SPAWNEE POSSEE

THURSDAYS
6-8PM – MIKE MORRISON AND JON LAND
8-10PM – DAVE HILL
10-12PM – GREENPEACE
12-2AM – DEAN WHITE

FRIDAYS
4-6PM – LEE
6-8PM SEAN SMITH
8-10PM – MELLOW D
10-12AM – TANTRA
12-2AM – SIMON SCOTT
2-5AM – CHRIS MARTIN
5-8AM – PAUL GARDINER

SATURDAYS
8-10AM – JANE
10-12PM – LYAMEDE
12-2PM – ANDY
2-4PM – WALKER BOYS
4-6PM – CAMARO
6-8PM – DJ SHOCK, DJ LEAFY
8-10PM – ALICE
10-2AM – GREGORI
12-2AM – DOBBS
2-5AM – DAVE HILL
5-8AM – SIMON HARRISON

SUNDAYS
8-10AM – THE OMELETTE BROTHERS
10-12PM – MOOSE AND CHRIS
12-2PM – DAISY AND HAVOC
2-4PM – MAR
4-6PM – CARL FANTASY XONE
6-8PM – DFM LISTING BOOTH CHART SHOW
8-10PM – JULIA GUEST SPOT
10-12AM – PAUL TAYLOR
12-2AM – KAREN K
2-8AM – RESERVED FOR NEW DJS

MONDAYS
8-10AM – DARREN SMITH

Galaxy Radio 97·2 FM

GALAXY RADIO – 97.2 FM
BRISTOL AREA THE ONES TO WATCH FOR

WEEKDAYS
7.00AM-12.00PM – CANNON IN THE MORNING
12.00PM-2.00PM – MARK FRANKLYN'S MUSIC JAM
2.00PM-6.00PM – EMMA SCOTT DRIVE SHOW
6.00PM-10.00PM – TRISTAN B

MONDAYS 8.30 PM – BUZZ CHART – COMPILED BY REPLAY RECORDS – HOUSE CHART.
TUESDAYS 8.30PM THE RAP COUNTDOWN – COMPILED BY REPLAY RECORDS – THE BEST HIP-HOP
WEDNESDAY 8.30PM NICK WARREN – FUTURE SOUNDS – FUTURE HOUSE MUSIC
THURSDAY 8.30PM – 3PM EXPERIENCE. THE SOUTH WEST PREMIER RAP CREW D.J. LYNX, MC'S KRISSY KRIS AND KELLOGS TAKE CONTROL.
FRIDAY 8.30PM – SUB LOVE – THE SOUTH WESTS No1 RAVE ACT WITH ONE OF THE UK's LEADING HARDCORE DJs JODY.

SATURDAYS
6.00AM-9.00AM – BOB PRINCE IN THE MORNING
9.00AM-1.00PM – TRISTAN B
1.00PM-5.00PM – JOHNNY HARDWOOD
5.00PM-9.00PM – LOUIE MARTIN
9.00PM-11.00PM – TOUCH WITH DELI G
11.00PM-1.00AM – LAURA PENN
1.00AM-6.00AM – WEEKEND SUCCESS

SUNDAYS
6.00AM-9.00AM – GOSPEL EXPRESS
9.00AM-1.00PM – EMMA SCOTT
1.00PM-5.00PM – BOB PRINCE
5.00PM-7.00PM – TIN TIN – DOING THE THING
7.00PM-10.00PM – REGGAE ROCKERS



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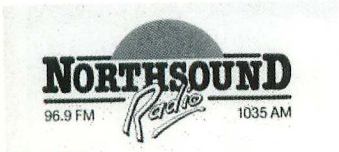


BUZZ FM
(BIRMINGHAM)
CATCH CHRIS ROGERS WEEKDAYS AT 7PM
JOHNNY HAYWOOD SATURDAY 7PM-11PM
SIMON HARDING SUNDAYS 5PM-7PM

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1035AM, 96.9FM
SUNDAYS 7-8PM THE CLUB COLLECTIVE, WITH THE CLUB TOP TEN UPDATE, A DJ SHOWCASE AND FOPP RECORDS IMPORT OF







RENEGADE RADIO

WEST MIDLANDS
Frequency Station Music Format Broadcasts
94.20 Skyline Radio Reggae, Soul, Hip-hop Everyday, week nights
99.70 Sunrise FM Various Weekends
100.75 Xile FM Rave, Dance Techno Sat 8am-Mon 3am
101.40 Link FM Various Weeknights
102.10 Freedom FM Various Weekends
103.55 PCRL Reggae, Soul Hip-hop 24hrs a day
105.25 Metro FM Reggae, Soul Hip-hop Weeknights, weekends
106.35 Frontline FM Reggae, Soul Hip-hop, Rave Weeknights, weekends
106.60 Music FM Various Weeknights, weekends
107.20 Dub FM Reggae, Rave Weeknights, weekends

LONDON
Frequency Station Music Format Broadcasts
87.75 Influence Various
88.15 Impact
88.40 Unity FM
90.35 Pulse FM Rave, House
91.60 Genesis FM
92.00 Powah Jam
92.35 Weekend Rush
92.90 Paradise
93.15 Format
94.10 Touchdown
98.45 Elite FM
100.50 Shades
100.50 Syndicate
105.20 Galaxy
105.80 Dan FM
106.30 Jungle, Frequency Rave

MERSEYSIDE
Frenquency Station Music Format Broadcasts
100.0 Station Cruise FM
100.65 Pump Various
100.75 Club FM
101.50 Metro FM Reggae, Soul etc
105.50 Premier FM
105.55 Commodore
105.1 ZEE 100

HAMPSHIRE
Frequency Station Music Format Broadcasts
105.20 Angel FM
105.50 Jamm
107.00 Kool FM

AVON
Frequency Station Music Format Broadcasts
101.10 Rough 'n Wicked
104.00 Magnum FM Hip-hop, Dance

WEST YORKSHIRE
Frequency Station Music Format Broadcasts
94.65 Asian Air Asian
99.90 Dream FM Dance, Rave, House etc
100.50 Rock Solid Rock
104.90 Freedom FM Various
105.30 Rapid Various
105.70 Peoples
107.40 WKLR

SOUTH YORKSHIRE
Frequency Station Music Format Broadcasts
100.50 Britannia Various
100.70 Fresh
105.15 Sheffield Community Radio Reggae, Soul, Hip-hop
105.60 Fantasy FM

LEISCESTERSHIRE/NOTTINGHAMSHIRE
Frequency Station Music Format Broadcasts
105.50 Fresh FM Reggae, Rave, House, Soul Hip-hop 24hrs a day
106.30 Mix FM Rave, House, Garage, Hip-hop Weekends

NOTTS
Frequency Station Music Format Broadcasts
87.90 HCR Reggae, Soul Hip-hop 24 hrs a day
97.45 Horizon FM Various 24hrs a day
100.55 Future FM On and off. Various dates
105.70 Centre FM, Various Weekends
106.30 Breeze Fm Various Weekends
107.00 Pulse FM Rave, Reggae, Various Weeknights
107.35 Touch FM Hip-hop, Dance Weeknights weekends
17.70 Globe FM Various, eg Dance, House, Rave 24hrs

NORTH HUMBERSIDE
105.3 G.G.V. House, Techno, Reggae, Hip Hop, Ambience, Soul plus much more

WEAR FM
(SUNDERLAND)
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8-9.30 HARTIMES - SLP
Jungle, Hardcore, House

8-9.30 DOOMSVILLE –
Max & Stu.
Ragga, Reggae

9.30-11 ULTRAVIBE –
Tubes & Smoove
Acid Jazz, Funk, Rare groove

WEDNESDAY
8-11 GAY TO GAY –
Megasal
Hi-NRG, Current Rave

THURSDAY
8-11 TOP RANKING –
DJ Huey
Garage, House, Club

FRIDAY
8-11 CRIMEWATCH –
B-Jam
Rave, Techno,
Hardcore

SATURDAY
9.30-Midnight – ALL THE WAY – Wayne C.
MacDonald
Soul. Rap. Hip-Hop, Ragga, Gospel.

MON-FRI
LASI RHYTHM – Gary
Jaye
11pm-1am All styles of dance including Club and Chart, plus new releases.

NORWICH
SATURDAYS 6PM-8PM
CHRISSIE JACKSON'S DANCE SHOW
HOUSE, GARAGE, SOUL AND RAP
SUNDAYS 7PM-8PM
MIKE STEWART
NEW AND CLASSIC SOUL TRACKS

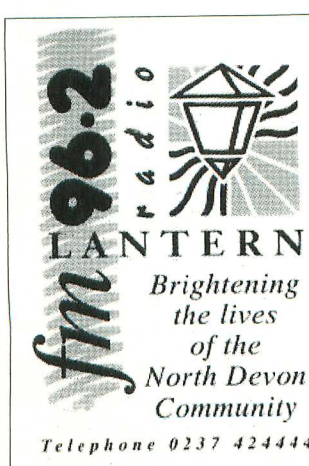
READ THE RAVE COLUMN
BY JOHN PAUL & LINDA DUFF

CONCEPT
RADIO

CONCEPT RADIO 105.4FM STEREO, LONDON. ON AIR FROM SATURDAY NIGHT. PLAYING SOUL, FUNK, JAZZ, GARAGE,

DAILY STAR

READ THE RAVE COLUMN BY
JOHN PAUL AND LINDA DUFF



WEEKEND CLUB BEAT WITH ANDREW PARSONS SHOUTS OUT TO NORTH DEVON, FRIDAYS BETWEEN 8PM AND 10PM. A REFRESHING MIXTURE OF WELL REMEMBERED DANCE HITS, LOCAL GIG GUIDE AND THE NEWEST OF RELEASES IN BOTH SOUL AND DANCE. THE WEEK END CLUB BEAT JUST ONE OF LANTERN FM'S UNIQUE SPECIALIST MUSIC PROGRAMMES.



RAVE RECORDS, DEN HAAG

het middelpunt van alle AKTIE

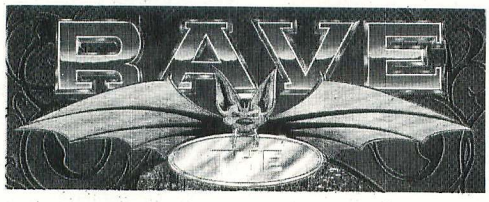
RADIO STAD DEN HAAG 97.2 FM

BY WARLOCK



IT'S GOT TO BE SAID. MEETING THE MINDS BEHIND RAVE RECORDS OPENED UP A WHOLE WORLD OF ACTIVITY OF WHICH THEIR VINYL RELEASES ARE JUST A PART. RAVE WORKS AS AN OUTLET FOR THE HARD MUSIC CREATED IN AND AROUND THE DUTCH TOWN OF DEN HAAG, MORE COMMONLY KNOWN AS THE HAGUE, AND BOASTS A REPERTOIRE FEATURING SUCH LUMINARIES AS GIZMO, BUZZ FUZZ, THE DARK RAVER AS WELL AS THE SEVENTEEN YEAR OLD ECH HEFTAG WHO ALSO CREATES TRAX UNDER THE PSEUDONYM THE DIRECTOR. THE LABEL BEGAN LIFE IN AUGUST 1991 USING THE NAME CITY RECORDS, UNLEASHING FIVE EPS, BUT THEN EARLY LAST YEAR IT ADOPTED THE NEW IDENTITY FOR WHICH IT IS RENOWNED TODAY, NOTCHING UP A PHENOMENAL 29 RELEASES IN ITS TIME. SUCH HAS BEEN THEIR SUCCESS THAT A NEW SUBSIDIARY LABEL, HARDSTUFF RECORDS, HAS ALREADY BEEN SET UP TO DEAL WITH MATERIAL OF A MORE MANIC NATURE, ABLY ASSISTED BY THE WORK OF ZULTAN AND DJ HOUSEVIKING, WHOSE LAUNCHING TWELVES HAVE HELPED PUT THE LABEL FIRMLY ON THE MUSICAL MAP, ALONG WITH ITS CURIOUS CANNABIS LEAF LOGO.

Rave Records is co-ordinated by Stefan and his team who are based at Stad Den Haag Records out in the suburbs. An additional outlet can be found at the centre of town run by several of the labels artists including Gizmo, whose wealth of experience as a DJ renders him capable of spinning any style from hip hop and house to the hardest techno. To seek out one of his house sets, however, follow the flyers that herald the presence of Ferry Salee, for that is his house tag. Under the alias of Gizmo, though, he is a busy remixer, recently having added his own breakbeat led style to 'Acid Yell' by Deaz.D who borrows that infamous and one time irritating chant of 'Acieed' that once gave



D-mob fame, and also the hilarious B.O.T.T.R.O.P. from DJ Hooligan.

And there's more. A further room tucked away back at the shop reveals a radio station in full force. Initially on the airwaves as an illegally transmitting pirate, Radio Den Haag succeeded in obtaining legal agreement from the powers that be and now broadcast daily on 97.2FM with a selection that is predominantly house, and introduced by a variety of personalities that come into their own when presented with the microphone.

Some of the earlier Rave releases are now extremely hard to find, especially The Powerdrome EP (which even I can't locate after having my copy confiscated by a government department who wish to incinerate it for having been illegally broadcast) but it's sure to be played by the label's DJs at Rave Records' excellent parties known as 'Rave The City'. If you want to chase up their available back catalogue then here's a full up to date discography:

RAVE RECORDS DISCOGRAPHY

THE CURSE ALL SYSTEMS ARE GO CITY 001
RAVE A GRAPHIXX RAVE THE CITY CITY 002
X-ORGASMIC DELIVER US FROM HELL CITY 003
THE CLINIC CALL THE DOCTOR CITY 004
RED ALERT SEVERE DAMAGE CITY 005
VARIOUS RAVE SERIES VOLUME ONE RAVE 1ST
RAVE A GRAPHIXX EASE YOUR MIND RAVE 2ND
GOSH! DIKKE VETTE PANNEKOEKEN RAVE 3RD
VARIOUS RAVE SERIES VOLUME TWO RAVE 4TH
CHARLY LOWNOISE SPEED CITY RAVE 5TH
RAVE A GRAPHIXX LIFE, DEATH & SEX RAVE 6TH
VISION ONE STORMM E.P. RAVE 7TH
TRIXXNIXX THE EROTIC KINGDOM EP RAVE 8TH
THE DARK RAVER DIRECTION OF FEAR RAVE 9TH
GIZMO POWERDROME E.P. RAVE 10TH
VARIOUS RAVE SERIES VOLUME THREE RAVE 11TH
ECH HEFTAG DE HAAG HAKKE RAVE 12TH
T.O.P.D.R.O.P. ACHTUNG RAVE 13TH
VARIOUS RAVE SERIES VOLUME FOUR RAVE 14TH
DJ GIZMO & BUZZ FUZZ DRUMMZ EP RAVE 15TH
DARK RAVER YOU GOTTA BELIEVE RAVE 16TH
THE UNDERTAKER FLATLINER RAVE 17TH

THE DARK RAVER!?!



ECH HEFTAG UIT JE DAKKIE RAVE 18TH
THE DIRECTOR ROUGHER & TOUCHER RAVE 19TH
DEAZ D. & D.J. FISH DARK EN'TRANCE RAVE 20TH
REVEREND JACKSON DIE MOTHERFUCKERS RAVE 21ST
SENSOR A SICK MIND RAVE 22ND
THE FALCON TEAR YOU APART RAVE 23RD
CELLBLOCK-X HYPERSECTOR E.P. RAVE 24TH
VARIOUS RAVE SERIES VOLUME 5 RAVE 25TH
THE UNDERTAKER YOU'RE FINISHED RAVE 27TH
NOISEGATE GODDAM' MIND RAVE 28TH
SQUARE DIMENSIONS ANGRY EYES RAVE 29TH

HARDSTUFF RECORDS

ZULTAN DE DONDERGOD HARDSTUFF 001
DJ HOUSEVIKING POWER RESISTANCE HARDSTUFF 002
THE WASTELAND ICH BIN EIN BERLINER HARDSTUFF 003
CHARLY LOWNOISE THE BIRD HARDSTUFF 004
GATE 6 MUMMY HARDSTUFF 005
THE BABYSITTER FUCK THE CHILDREN HARDSTUFF 006
GMOORK HET VLIEGENDE KUNSTGEBIT HARDSTUFF 007

Classic 80's Groove

Mastercuts

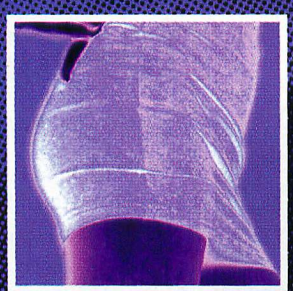
volume 1

YO! 22nd NOVEMBER '93...

This is a date which should be good news for everyone who collects music!

Classic 80's Groove volume 1 will be the 15th release in the globally acclaimed Mastercuts series, so we decided that this album should be special, and it is! Just check out the track listing.....

Do It To The Music - *Raw Silk*
So Fine - *Howard Johnson*
After The Dance Is Through - *Krystol*
(I'll Be A) Freak For You - *Royalle Delite*
Main Thing - *Shot*
You Used To Hold Me So Tight - *Thelma Houston*
Fool's Paradise - *Meli'sa Morgan*
Who Do You Love - *Bernard Wright*
Hangin' On A String - *Loose Ends*
Change Of Heart - *Change*
Settle Down - *Lillo Thomas*
Encore - *Cheryl Lynn*



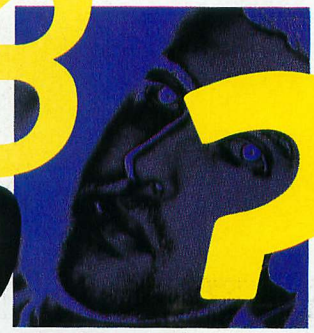
Obviously all tracks have been fully remastered in their original full 12" versions and will be available in the usual Mastercuts D.J. Essential Double Album format together with musically identical single CD and single Cassette formats.

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MC MASTERCUTS

1993 A YEAR TO REMEMBER?



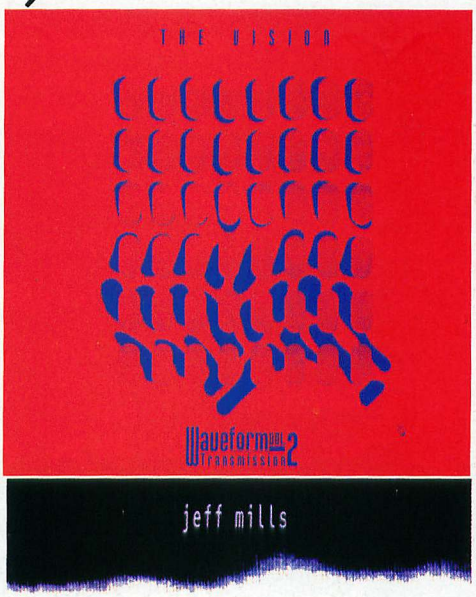
by Dave Clarke

I DON'T WANT TO BE LIKE THE OTHER JOURNOS AND REVIEW 1993 IN JANUARY, JANUARY IS THE FIRST MONTH OF A NEW YEAR AND TO LOOK BACK THEN IS IN MY OPINION UNHEALTHY. ANYWAY, 1993 WAS CERTAINLY A WEIRD OLD YEAR WHEN COMMERCIAL RAVE AND HARDCORE LET OUT ITS LAST EXHAUSTED BREATH, THE 303 MACHINE CAME INTO VOGUE AGAIN AND SELDOM DID WHAT THE PURISTS WANTED. GABBER REPLACED BREAKBEATS FOR DJS WITH NO TASTE AND DEPLETING BANK BALANCES, TECHNO CLUBS SPRANG UP AS QUICKLY AS THEY DISAPPEARED AND RADIO ONE CHANGED ITS POLICY, GOT RID OF THE OLD AND REPLACED IT WITH YOUNGER VERSIONS OF THE OLD (EXCLUDING JOHN PEEL OF COURSE).

It was the year Carl Craig released the sublimely beautiful "Desire" on Infonet, Jeff Mills released the best double pack of the year, "Waveform Vol 1", Suburban Knight returned with an extremely large and well received twelve, Mike Inc, Thomas Heckmann & Roland Casper came bounding in from Germany, and Black Dog gave us "Bytes". It was the year Jeff "prolific fucker" Mills kept coming back and gave us X103, Millsart and remixed "Equinox". When Mark Cage supplied us with "Gravitational Arch of Ten" and Juan Atkins did "Jazz is the Teacher". In my opinion 1993 was a very important year for purist Techno, it really came through and evolved heathily and taught the media that it was a serious form of music that was here to stay no matter how much it was written about (remember Progressive?).

However, the direction of Techno changed notably also in 1993 and re-invented the subculture of minimal Chicago grooves. Djax from Holland are to thank for this as it was this label's foresight that I believe was ultimately responsible. All of a sudden Mike Dunn, Armando, Poindexter and K Alexi came back into the light that last shone upon them at the end of the 1980s, and deservedly so. And it was this move that made techno roots that much more accessible to newcomers to the scene and therefore helped inject some healty Oxyhaemaglobin into an oxygen depleted part of the scene.

On a personal level Magnetic North has gone from strength to strength with interest and sales going up and I must also say respect was coming in more also – thanx. Other UK labels that did well were Peacefrog, Warp and General Productions who





all pushed back boundaries that much further. Evolution (who went down with Great Asset) released some corkers and got themselves an album deal (Reload) with Chris Abbots Infonet operation.

The bad aspects of 1993 aren't as bad as the darkness that enveloped 1992, but there were a few points, most noticeably the further bastardization of the word Techno. DJs worried about the collapse of the rave scene jumped on the bandwagon and exclaimed to the world that they were now playing techno and have always played techno, but they weren't, never had and everyone knew this except for the gullible (dropped one to many) punters, desperate promoters and shit thick media. Next year the last three categories might not be so easily fooled so get your H.P. paid off now! For those who don't know what Techno means, here's a definition from someone who cares:

"A music which is put together with care, that doesn't use gimmicks but can be ambient as well as hard and has a very long shelf life indeed", and on that note I'd like to thank everyone that stayed true to the cause – you know who you are.

TOP 10 OF 1993

1. Jeff Mills "Waveform Vol 1"
2. 69 "Desire"
3. Robert Armani "Musik Man"
4. Suburban Knight "Nocturbulous Behaviour"
5. Air "You"
6. Juan Atkins "I See The Light"/"Cosmic Courier"
7. X103 "Minnia"
8. 4D "Hidden"
9. Phase Phorce "Complications"
10. Drexciya "Positron Island"


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4/12
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NICKY HOLLOWAY; ALFREDO; SIMON LAWRENCE
ROOM 2: DARREN EMERSON; DAVID HOLMES; SMOKIN JO
NIC LOVEUR; STUART McMILLAN; DARREN BURTON
PA BY A MAN CALLED ADAM
TICKETS £15 AVAILA BLE FROM USUAL OUTLETS

11/12
"RAISE YOUR HANDS PARTY"
SIMON LAWRENCE
SCOTT & DANNY MAC
ANDY MORRIS
BRANDON BLOCK
NANCY NOISE

18/12
PAUL KELLY
SIMON LAWRENCE
IAN OSSIA
DAVE LAMBERT
SCOTT & DANNY MAC
KILLER PUSSIES

24/12
LONDINIVM/GENERATOR CHRISTMAS PARTY
ROOM 1: CARL COX; JUDGE JULES; BRANDON BLOCK;
ROY THE ROACH; DAVE LAMBERT; SIMON LAWRENCE
ROOM 2: CARL COX; GAYLE SAN; GORDON KAYE; JANEEN
PLUS SURPRISE PA'S
TICKETS £15 AVAILA BLE FROM USUAL OUTLETS

27/12
LONDINIVM HOSTS DELTA VENUS
ROOM 1: SIMON LAWRENCE; SCOTT & DANNY MAC;
NANCY NOISE; JON (PLEASED WIMMIN) T.B.C. & JUDGE JULES
ROOM 2: DAVID HOLMES; FABI PARAS; BILLY NASTY;
ALEX KNIGHT; TONY GRIMLEY; DARREN EMERSON T.B.C.

31/12
LONDINIVM NEW YEAR'S EVE BALL (TILL 7AM)
ROOM 1: JUDGE JULES; DAVE LAMBERT; FAT TONY;
SMOKIN JO; SCOTT & DANNY MAC; ROY THE ROACH;
SIMON LAWRENCE
ROOM 2 (POWDER ROOM): THE KILLER PUSSIES;
JANEEN; DANIELLE & ROCHELLE; DENNIS VALENTINE
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the singles choice tunes

FIRST IMPRESSION RECORDS

MANJARO "EL FUNKY"

On Jay Dee's label comes this four tracker, two of which are very playable. 'Disco Frisco' uses a sample of a 70s Gary's Gang disco hit that makes a tight, uplifting credible, groove, then skip to track two for 'El Funky'. Craftily using the Doobies 'Long Train Running' guitar throughout. Manjaro has chucked in a few more bits and pieces enough to stuff your Christmas bird with! A shame each track only lasts for four minues. If you like PG's two to four releases you'll like these.

Steve Goddard

VOLUME X RECS

SULTANA "TE AMO"

The eerie house sound of Sultana. This is 'The Sun Rising' (Beloved) of 94. A flute plays over a powerful ambient synth an' drum like the pan pipes of the Peruvian Inca's and is an ear-gasmic delight, coming down from a pumping workout, before cranking it up again. Future gold dust material.

Steve Goddard

LED RECORDS

WILLIE THE SAX "WILLIE THE SAX"

This is a bit of a silly song but one that seems to be receiving lots of plays. In the same mould as Electric Choc or R.J. and family's 'Gloria' it gets the floor going. Bits of Gino Latino's 'Welcome' and it stops and starts the same. Willie make it? I think he will.

Steve Goddard

NEXT RECS

LOST TRIBE "GIMME A SMILE"

I do like me gee-tar and this is full of it. A fabuloso record that I would love to be the end result of something I would create in the studio (if only!) Both sides cook in two mixes, with a more serious rub on the flip.

Steve Goddard

DFC RECORDS

JABOLIKA "LEAVING"

Very strong Donna Summer 'I Feel Love" style underlying – repetitious double-time synth-bass and vocals stealing Steve Wonder 'Living Just Enough – Living For The City', except they've changed the word 'living' for 'leaving'. This could be an anthem, Ouch!

Steve Goddard

D-VISION

MS. MONA LISA "LOOK BEFORE YOU LEAP"

A solid garage track on licence to D-Vision from Emotive (USA), this has set like concrete. One heavy outing with incredible vocals, this WILL trouble those decks, (speed up to +2).

Steve Goddard

CHAOS RECORDS

TASHAN "LOVE IS FOREVER"

Vocals like his on a garage slab is a rare commodity and this is the latest in a line of only a dozen male vocal garage classics this year (along with Michael Watford, Will Downing, Hunter Hayes, Butch Quick, Gerald Lethan, etc.) Two words spring to mind here. One is 'blinding' and the other is 'Effin'. Buy now, seek later.

Steve Goddard

NERVOUS RECORDS

THE MESSENGER "GUIDE MY SOUL"

Totally new drum. By this I mean it's not obvious. Plus a sweeping organ creates a thumping, grinding garage groove like I've never heard. This overall feel is like SAGAT, less the swearing. Watch out for this.

By the way if anybody knows where I can obtain a copy of Dr Manhattan's 'Only You' on UK's Gorgeous Records, PLEASE! Let me know via Generator.

VINYL SOLUTION

GROOVE COMMITTEE "I WANT TO HOLD YOUR HAND"

What a great follow up to 'You Need Someone'. A Victor Salmonella production and, like the bacteria, spreads to contagious proportions, (on the A side is just a 'V' and a 'S', which could stand for Victor S as well as Vinyl S.) As infectious as NY's Finest 'Do You Want Me' and the two mix together better than a slow screw against the wall (cocktail).

Steve Goddard

TALKING LOUD

INCOGNITO "GIVING IT UP"

One of the half a dozen musical highlights of the recent Southport weekender, where Roger S. did a label-spinning stint (and was probably the best set played). Roger also mixed the crucial 'uplifting' version here and the only way you couldn't move your feet to this would be if you were submerged in a large tank of water, hanging upside down, chained around the ankles, with a straight jacket on, after having just completed a filmrole in 'Reservoir Dogs', where you had both of your ears lopped off! Probably on general release by the time you read this.

Steve Goddard

PLANET

STRANGE LIFE "A LITTLE BIT MORE"

This is more or less the 'one that got away' as it seems the company only pressed 1500 copies of it and now it's orbited into oblivion. Still, I've got a copy, I'm glad to say and this baby's gonna be in my box for a long while yet. An instant 'raise your hands' UK house track, verging on the garage tip. I gave myself a hernia wriggling to this last week, but I tucked 'em back up for the ball breaker reviewed next ...

Steve Goddard

FIRST CHOICE RECORDS

DYONE "I WANT TO GIVE YOU ALL MY LOVE"

Using the same short synth spurts idea as Cultural Vibes 'Ma Foom Bey' years back on Easy Street, the Stonebridge mixes create a number seven on the Richter scale, loosening more than a few floorboard supports with the gyrating going on. As good as her Komix classic 'If You Want My Love' from yesteryear, and the vocals are Ooo-h!

Steve Goddard

NICE N' RIPE

THE DANGEROUS BROTHERS "CAN'T STOP THE FEELING"

Three releases so far on Nice n' Ripe recs (who is apparently the legendary George Power and the Boogie beat boys – North London) this is definitely the label of the moment, if you like your garage. Girlie samples of 'Can't Stop The Feeling' and 'Are You Happy' steers the whole thing, having you believe it's straight outa Strictly or Nervous. Buy all three cuts if you see them and no, I'm not on commission.

Steve Goddard

BLAST! RECORDS

THE SOUND FOUNDATION "SPELL ON YOU"

Connie Lush on vocals with a one liner, the whole thing is another of those failsafe, clinically executed, clever, happy toons. Nothing serious going on but bang on the button with innovation. Speed up +3 on the decks.

Steve Goddard

SOMA RECORDS

SIDETRAX "ON THE RIGHT TRAX"

Top of my club play chart returns all of last month, these Glaswegians had the dancefloor punters swinging their sporrens and tossing their cabers for six minutes (not a pretty sight I might add!) It's the B-side that does it. D-trains 'Keep On' vocals are sampled to full extent. However, it's the studio engineers' polished finish that gives it the edge over anything I take out with me. It sounds like it was recorded straight onto A-DAT. My compliments to the chef.

Steve Goddard

POSITIVA RECORDS

JUDY CHEEKS "SO IN LOVE"

1. Sasha's Oat Mix

This is the debut single release from the experienced singer/songwriter on Positiva, and is a garage anthem of titanic porportions. This track was produced by Frankie Foncett and has mixes from Sasha, West End and the Commission. Release date November

Gayle San

LOGIC RECORDS

2 FUNKY 2 "BROTHERS & SISTERS"

Red Jerry Remix

Logic went to see this band perform in a local club in Liverpool and signed them up after witnessing the anthemic effect of this track on a hardened club crowd. "Brothers & Sisters" is an uplifting piano house anthem with a universal message, waiting to explode in all the clubs. We'll be hearing more of this thumping tune, I'm sure.

Release date N/K.

Gayle San

PARLOPHONE RECORDS

KIM APPLEBY "BREAKAWAY"

A2. Headless Pigeon Dub

This is Kim Appleby's new single and is remixed by La Camorra (for F.T.I. Productions) This uplifting house mix, at 132bpm, takes it higher than the extended original mix at 122bpm. A stomping house choon with excellent sound elements over heavy drums. Nice one, Joe! Release date unknown.

Gayle San

FRUIT TREE RECORDS

VICTOR SIMONELLI "DO YOU FEEL ME"

AA1 R2001 Remix

This is probably Victor Simonelli's finest work. Already a massive import, "Do You Feel Me" draws on the deep and happy sound of soulful NYC – style house. This track features four new mixes from the British R2001 and will be out end of October. One not to miss.

Gayle San

R

IM RECORDS

VERSION TWO "FEEL THE LOVE"

A1 Original Mix

I didn't manage to gather any information about "Version Two", but their music speaks for itself. This particular mix is a sure floor mover. On the progressive house tip with uplifting synthethizer sound and seriously strong drums and bass-line kicking. A sure monster tune. Release date Nov 15th.

Gayle San

THREE BEAT RECORDS

JEANIE TRACEY "IT'S MY TIME"

D1. Its My Tune

Jeanie Tracey had one major worldwide hit as half of the Weather Girls and has sung with virtually all major artistes as a backing vocalist. Her new single contains garage and house mixes from both the Judge Jules and Jeanie's Us production team. This (D.I.) side track is more on a house tip and with Jeanie's strong vocals stabbing in and out of the track, and saxophone in the mix, its dancefloor friendly kind of stuff. On vinyl soon.

Gayle San

WARNER BROTHER RECORDS

THE DOOBIE BROTHERS "LONG TRAIN RUNNING"

A. Sure is Pure 12" mix

First of all, without a doubt, this is the club anthem of the year!! Nothing better than bringing an old stomper back to life with a 90's feel! Sure is Pure have done brilliant jobs for Sister Sledge, and this time, with a new housey version of the Doobie Brothers 'Long Train Running' filled with funky guitar sounds and uplifting house, they retouch tune that'll rock the house.

Gayle San

TRINITY RECORDS

ALIEN OF LOVE "ALIEN OF LOVE"

B. 7" Radio Edit

On the house tip, this track kicks off with a deep voice over deep space sound samples before it enters into an uplifting vibe with sounds stabbing in and out over the vocals. Thumping drum in the mix.

Gayle San

WHITE LABEL

LEVY AND FRIENDS "IT'S ALRIGHT"

A. Discuss Reproduction

On the progressive house tip, this tune is loaded with a serious bassline throughout. Very uplifting with kick drum sound over melodious keyboards. Distinctive hi-hats and deep drums create the mood for this tune.

Gayle San

JAMM RECORDS

PRECIOUS "HEAVEN"

AA The Sweet Mix

Precious follow their well received debut 'How Can You' with 'Heaven', another well crafted tune from the Jamm Studio. There are four different mixes on this vinyl. The sweet mix is more on the progressive house tip, harder sounds with uplifting vibes. Release 25th Oct.

Gayle San

EAST WEST RECORDS

JOMANDA "NEVER"

D. Sasha Instrumental

Top New Jersey swingbeat act Jomanda have scored massive club hits with "Make my Body Rock" and "Gotta Love For You" and also provided vocal samples for Felix's huge hit "Don't You Want My Love". They now have a single out, written by Band of Gypsies (men behind Rozalla's success) which has been remixed by Sasha. This mix is definitely on the harder side of things, real progressive house with intense sound elements. Strong deep drum

with haunting vibe in the background. Released October 8th.
Gayle San

PERFECTO RECORDS

THE CARL COX CONCEPT "PLANET OF LOVE"
B. Vocal Mix
The UK's hardest working DJ returns with the Planet of Love. Carl Cox's two singles went Top 40 – I Want You Forever charted at 24, and his second release 'Does it Feel Good to You' went to No 35. The Carl Cox Concept started in January, preferring a Co-DAT P.A. but running sequencers, drum machines and keyboards and samples completely live on stage. This tune kicks off with a howling female vocal that turns into a dramatic house tune with brilliant sounds in the mix. Released on November 1st.
Gayle San

PLINK PLONK RECORDS

VOLCANO E.P. "STRANGER2
This is release number 6 on Plink Plonk. Plink Plonk's releases are unique, being musically different from the 'normal' house tunes. The sound is very underground, a mixture of techno/house/industrial, served onto vinyl. This tune does stand out from the rest. Who says house music has zero progression? Released 1st November.
Gayle San

DECONSTRUCTION RECORDS

MILLIONAIRE HIPPIES "I AM THE MUSIC, HEAR ME"
B1. Five Island Mix
This is Danny Rampling's first release on Deconstruction under his 'Millionaire Hippies' guise. This particular mix is definitely dance floor friendly, on the house tip with uplifting vocals and delicious piano sounds throughout the track. The A-side is more on the commercial/dance tip, uplifting and a sure hit, no doubt. Release date 29th December.
Gayle San

CHEEKY RECORDS

ROLLO GOES CAMPING "GET OFF YOUR HIGH-HORSE"
A. Work It Babe Mix
This is the guy who started Cheeky Records and released Franke's 'Understand This Groove' and Gloworm's 'I Lift My Cup'. Deciding it was time to do stuff of his own, Rollo came up with this funky house ditty with uplifting synth sounds that will keep you away from the bar.
Gayle San

ORGANICO RECORDS (CHICAGO, USA)

LITTLE GREEN MEN "CLOSE ENCOUNTERS"
Definitely one of Chicago's top rated DJs, Derrick Carter finds himself here as Organico records first release. Quality trance/techno is on offer as we delve into acidic territory with the aptly named 'Acid Encounter'. Labelmates 'The Dub Tribe' chip in with the tribal friendly 'Dub Encounter Mix'. However, it is the original mix by Dave Sears with its almost chant like symphony of voices and thrashing percussion that creates much mayhem when played. Orgasmico organico! Release date imminent.
Barney York

VIOLENT DRUM

THE DEEP "XD S
Violent Drums s… …o date, and its another classic … …named "The Deep". Previous … …B-side, this track comes in 2 … …rling 15 minute mixes. If Deep, s… …trance inducing house is your vib… …for you. Deeper then the recession…
Barney York

(SWEDISH WHITE LABEL V. LIMITED)

FRAK VOLUME 1
Encomposing the icy chill of a Swedish Snowstorm with dark acidic noises this 12" has more punch than Mike Tyson on Absolut Vodka. 3 tracks to choose from with the Manic 'Alice in Acidland' being the best. Fast, hard and v effective.
Barney York

HOLLISTIC RECORDINGS

CORRUGATED SILENCE
If 'Art of Time' by Resaraz tampered with your circuits, then the a side of this record, 'Elevate', with its excellent didgeridoo and guitar will blow you away. Awesome yet surreal.
Barney York

DEEP DISTRAXION

BACK II FRONT "VIEWFINDER"
Disttaxion's latest release Viewfinder comes along with the Generator seal of approval. A monumental house tack with 4 mixes, the best one being the rereleased voxless original mix (previously released during the Summer in very limited amounts). Hotter than hell.
Barney York

ORGANICO RECORDS (CHICAGO, USA)

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Definitely one of Chicago's top rated DJs, Derrick Carter finds himself here as Organico records first release. Quality trance/techno is on offer as we delve into acidic territory with the aptly named 'Acid Encounter'. Labelmates 'The Dub Tribe' chip in with the tribal friendly 'Dub Encounter Mix'. However, it is the original mix by Dave Sears with its almost chant like symphony of voices and thrashing percussion that creates much mayhem when played. Orgasmico organico! Release date imminent.
Barney York

PLATIPUS RECORDS

UNION JACK "TWO FULL MOONS & A TROUT"
This is the second release on the above mentioned label in the past two months, that I have come across, to be of an exceptionally high standard. The title track for me captures trance perfectly in its usage of heavenly vocals over a pumping bassline with just the right amount of acid. If this isn't reason enough to part with your reddies just flip the vinyl over and be rewarded by 'Lollypop Man'. This is a much harder piece of trance that is aimed at clubs with the beats and acid being more defined. Platipus could have easily got away with releasing this under 2 separate pieces of vinyl, but they haven't and it's all the better for us!!!
Mark Syers

HARTHOUSE RECORDS

THE AMBUSH "AMBUSH"
The Goodmen on acid? This is the the most unique offering this month, taking tribal chants and beats and placing them over one of Harthouse's heavier basslines. Not to be used as the highlight of a set, but definitely one that comes to light in the mix.
Mark Syers

EYE Q

BRAINCHILD "SYNFONICA"
Classical soft sounding instruments with even softer sounding acid coming and going as it pleases over the now patented "Eye Q" beat. Truly magnicent! 'Hypnotic Shuffle' can be found on the flip side and should come with a health warning attached. I found it quite scary that, even when completely straight, a record could have such an effect on me. It slowed by heart rate, made me feel sick and left me standing transfixed with my mouth open long after the record had finished. If you do indulge this will take you to a place from which you'll never return.
Mark Syers

EYE Q

MIRAGE "AIRBORN"
What can I say, another superb piece of trance from the label that quite clearly dominates this field of music. The beat again - unmistakable Eye Q, with added drum rolls courtesy of Harthouse sandwiched between dreamy laid-back acid. Ahhhhhh!
Mark Syers

HARTHOUSE

JIRI CEIVER "MULTIPLEX TEXTURES 2"
An extremely good piece of harder acid house with lots of welcome breaks from a very demanding bassline. Not one for the weak hearted.
Mark Syers

VOLUMEX

SULTANA "TE AMO"
I know Mr Kaye mentioned this in last month's issue, but owing to the fact that it could be used in more or less anyone's set (that DJ Anyone again!), I thought I'd give it another mention. There is a new mellow flute intro followed by one of the best drum loops that you'll ever hear. Buy it!

SABRES OF PARADISE

MUSICAL SCIENCE "MUSICAL SCIENCE" - REMIX
An already good record given a well deserved reworking, taking it a lot tougher and sampling Phuture Phantasy Club's "Slam" to very good effect.
Mark Syers

ATMOSPHERE RECORDS

MORGAN "WORLD OF BEAUTY
The Ariel Space Mix is the best for my money – soft, relaxing driving home music that you'll want to hear over and over again. The lighter side of trance! Note: Is it me or does it sound dangerously like the Elf mix of Super Nova's 'Come'?
Mark Syers

ESP RECORDS

BEYOND "SILVER"
On the trancier side of progressive house with what sounds like a beefed-up 'Eye To Eye Combat' bassline. Not the best piece of vinyl about at the moment and couldn't be relied upon to cover up a dodgy mix.
Mark Syers

EYE Q

THE VOLUNTEER "SUN DOWN"
Oh joy! Put me on a desert island with a lifetime's supply of this kind of trance and I'll be a happy man. Wailing electronic sounds, pumping bass and fast but ever changing, subtle acid. Buy it, or regret it!
Mark Syers

FNAC

RENEGADE LEGION "FRIENDS OR FOES?"
Oh-la-la! This goes straight into the super league of trance joining only a handful to date. If you have heard this at a club you can bet your bottom dollar that you've pestered the DJ for the title. Full to the brim with heavenly vocals, drum rolls and magnificent thumping trance.
Mark Syers

(?)

Q.1.1. "CHANGE BASIC"
I'm not sure if this is the correct title as someone in their infinite wisdom decided to make reading the label more difficult than opening a carton of orange juice without spilling any. Nice slow heavy house loop that whilst not being a corker is still guaranteed to receive appreciation from the floor.
Mark Syers

NEW GROUND RECORDS

CORRIDOR "TWO DAYS"
Aw ! My good Gawd! An absolute head fuck of a record! For your £4.99 you'll get at least 10mins of the nastiest acid together with tears of frustration from your mother (or whoever you share your house with). At best guess I would say that you'd be most likely to hear Mr Weatherall play this, as it would take a DJ with a great deal of confidence to persevere with the 3 to 4 minutes of just pure drumbeat about a third of the way through.
Mark Syers

EYE Q

SVEN VATH "ACCIDENT IN PARADISE"
Take me home daddy! Over a month old now and despite the fact that it missed my deadline for November's issue by a couple of days, I still thought it deserved a mention. The undisputed heavyweight champion of trance excels yet again (quite sickening really). With the help of William Orbit this takes trance in another new direction. Sven Vath, you cool cat!
Mark Syers

THUMBS UP RECORDS

CATALYST "E.P.2"
Extremely good value for money – giving you 2 hard banging acid tracks and 1 lighter pumping trance tune. 'Dimension Four' is the best track giving you 11 minutes of what sounds like a reworked version of Hardfloor's 'Transcript' on +8.
Mark Syers

WHITE

TEMPLE OF ACID
Not breaking any new ground here, but covering what Harthouse achieved last Christmas pretty well. Hard frantic acid!
Mark Syers

ENTITY

SOLAR PLEXUS 2 "OMARGARASHID"
Not new but I have seen this in a few shops recently so hopefully it is being re-released! Two very good pieces of laid back trance.
Mark Syers

LOGIC

AIRSCAPE "CRUISING"
This is one record that no matter how hard you try you won't be able to pigeon hole. It takes from house, light techno and ambience. A record that leaves you in a bad mood for some reason – maybe the haunting pianos?
Mark Syers

METROPLEX

MODEL 500 "I SEE THE LIGHT"
Back to the old school Magic Juan goes, this is electro funk at its most sublime. If an alien just arrived on Earth and asked you what Techno was, just play it this.
Dave Clark

PEACEFROG

LUKE SLATER "X-TRONT VOL. 1"
Double pack that comes supplied with a free ambient twelve from Crawley's resident nutter. 'Sea Serpent' swims through the aural frequency and wraps itself round your throat, 'Splitting Atoms' is hard and pure, 'Colonial Space' is only for seasoned techno headbangers and the rest of the LP is bloody good – get one today.
Dave Clark

LABWORKS

ROLAND CASPER "INTEGRATED CIRCUITS"
Originally out on double pack import this is now coming out on a UK trendy 10 inch. In fact the ten inch grabs the three best tracks and loses the flab and price of the import. Get this and find out why Casper is highly rated by those who know.
Dave Clark

SHIVER

ERICK VAN DE BRUCK "EP"
Very pure melodic EP that will appeal to those who listen to Techno after they've been dancing in clubs for the duration of a night. Check 'Vacuumniser' for its weird headfuck FX.
Dave Clark

WHITE LABEL

DJ ESP "INTERFERENCE EP"
DJ ESP is one that seldom disappoints. "Pump" is most definitely the one on this twelve, distorted spewings come from a 303 that sonically has the same feel as a Pitbull going to the vets realising its knackers are going to be cut off – dangerous!
Dave Clark

ROTATION

DAVE ANGEL "ROYAL TECHNO"
Angel starts off his own label with a rendition from himself. 'Nocturne' is a well crafted atmosphere builder that R&S must be kicking themselves for not signing. 'Running Man' is a house techno hybrid that works well. Any further releases should be from other artists that are not well known.
Dave Clark

LABWORKS

CYN DIMENSION "LAB 41"
There's one track on this EP which should be heard, it's the first on the A side and has some interesting effects on the 303 samples. The production is different and thick with some strange FX. Also look at the stylus when it plays the first track on side 2 – it could prove to be interesting!

DJAX

PURPLE PLEJADE "BLANCHE"
On stunning purple vinyl is a track that you'd be ill advised to miss. It's trancey but not lightweight and has some excellent production, floating chords and great drum arrangement. I have a feeling this is not going to be the last venture into Germany's fertile lands for Djax.
Dave Clark

A13

MARK BROOM & FRIENDS "KAPE I'LL MUSIER"
Stasis, Ed & Andy (BlackDog) get together with Broom to create some really weird shit that is great to listen to if you want to relax or read. 'Personal Prism' is however playoutable and at large volume, too.
Dave Clark

FORMALDEHYDE

HOUSE OF USHER "THE AUTUMN"
'Acid Take 1' has all the sonic intensity and nastiness of newbeat but at the correct tempo. The acid is old school in approach but new school in production, i.e. it trips you out and blows your bass bins. The rest of the EP is a bit poohy but 'Acid Take 1' is well worth the purchase. Distributed through Go Go (0895) 850077).
Dave Clark

D.O.V.

PROTOZOA "CHAMELEON"
LARGE. "Transient" is a killer track that is on a part with DJ ESP, Kosmik and the like. If you like your Techno hard, pure and demonic then this is for you – no question. If you like your Techno soft, then what are you doing out of bed, you soft hippy?
Dave Clark

NINJA

BREAKBEATS AND GROOVES VOL. 2 "DJ TOOLZ"
16 Funky little fuckers that boogie like buggery and then some. DJ Jason and the Blapps Posse make a DJs/Producers life easy by putting together a collection of totally useable drumloops that should feed the most hungry of samplers and keep the most demanding slipmats happy.
Dave Clark

HARTHOUSE UK

SPICELAB "LOST IN SPICE"
All four tracks start off really promising due to the excellent intros that could be a modern day equivalent to the twiddly bits on OMD's 'Dazzle Ships'. 'Lost In Spice' is the one for me, it keeps the interest going by adding texture upon texture and just when you think it's impossible for any more to happen, it happens. Truly absorbing.
Dave Clark

POD

BLISSED "RIGHT OF PASSAGE"
From Tokyo to Germany, Blissed finally make it to UK shores. "Starseed" is great home listening trance that is equivalent to travelling at twice the speed of light towards the Milky Way in a transparent space ship, "Ki" is like commuting between the moons of some weird planet. A very unusual LP that deserves your attention.
Dave Clark

Dave says thanx to: Depth Charge (York), Diki, DJax, Fnac, GTO, I.S. (US), Infonet, Intergroove, Jones Unitary, Juice, NovaMute, Peacefrog, PCP, Perpetual, Hard Pinnicle, Phuture Trax, Loud & Clear, Riley R, Rising High, Labworks, Force Inc, Sapho, Spice, Warp, GPR, Robin & Tony Beard, Peter Ninja, Paul at Guerilla, Mark Network, Plink Plonk, Stealth, and to anyone I've forgotten.

MOVING SHADOW RECORDS

OMNI TRIO "FUTURE"
The way forward for hardcore (in my over-inflated opinion). I didn't got much on the last Omni Trio EP, but there are two cracking tracks on this 4 tracker in the shape of the A side's lead track 'Future' – ambient synth sounds (Jean Michel Jarre style) meet hectic breaks with some great choppy drum edits. No clichés here, I'm pleased to announce. Track A2 & B1 – ignore these, but check out 'Renegade Snares' (Original mix) on the B side. Unsurprisingly, mad snare drum edits here, and similar in style to the Prodigy's 'Weather Experience' (the fast section).
Ian Lloyd

MOVING SHADOW RECORDS

DJ TRAX "HIGH TIME"/BLACKMORE
I see a pattern forming here – like the Omni Trio's release also on Moving Shadow this month, the content of these two tracks is more than just a few bog standard breaks meshed together in the usual way. Once again there are plenty of good solid 'musical' ideas – chord changes that keep the listener interested longer than the time it takes to switch off the power button. Breaks are still much in evidence, but then would they be hardcore tracks without? 'High Time' is the aforementioned peaky blinder, and sample-scratch-ridden 'Blackmore' is on the flip. Clever intro on this one – listen and see ... or hear ... or whatever.
Ian Lloyd

SOAP BAR RECORDS

DJ AKA "A KUT ABOVE"
This isn't a label I'm familiar with (slapped wristies), so I don't know what their track record is (no pun or double meaning intended), but I'm a convert now regardless. Jungle with a rumbler of a B-line, and as the press release says, 'a positive vibe', so I'll use their own words! Don't be fooled by the quiet 'n' mellow intro, it's a Robbie Contrane-sized cracker of a tune (ha ha), and I forgot to mention that the A side is called 'The Right Way'. (Someone get me a wordprocessor!) 'Farside' can be found on the flip sounding like computer game music with knobs on, missus.
Ian Lloyd

BOOGIE TIMES RECORDS

DJ PEEKAY "ONE TRACK MIND"
Ruff! Silky the silkworms favourite silk pyjamas it is not, take it from the rough talking bar steward who put together this mother of all jungles! What the hell am I on about! Ok, cutting the crap for a moment, 'One Track Mind' is heavy duty jungle juice with more than its fair share of different ideas and breakdowns, and of course the obligatory reggae vocal sample. The only thing missing is a kazoo – am I giving away remix ideas here? 'Come My Selecta' gets even busier on the flipside with breaks a-plenty. Nuff said (I hope).
Ian Lloyd

SUBURBAN BASE RECORDS

SONZ OF A LOOP DE LOOP ERA "R YEAH"
They were there right at the beginning of the hardcore explosion when hardcore tracks becaome more hip hop than house, so it goes without saying that it's gonna be a goodie. Produced by the man like Danny Breaks (he has a twin y'know), so there's another seal of good quality, but where it may have been special in months past, it doesn't stand out amongst other similar offerings these days. That said, (Barry Norman eat your heart out) there's nothing wrong with the title track 'R Yeah', it's just not as groundbreaking as previous Sonz etc releases. 'What The ...' is on the flip side, and I find myself asking just that question. Breakbeats, yes, but it's a bit sparse and doesn't really gel anywhere. Listen B4 buying.
Ian Lloyd

SURBUBAN BASE RECORDS

DJ RAP & ASTON "JEOPARDY"
We all know who DJ Rap is (she's the ugly one with the wooden leg, I think), and Aston had his finest moment with the Blapps Posse a couple of years ago on 'Don't Hold Back' and let's not forget the previous release together on SubBase, 'Vertigo', 'cos I haven't. More quality hardcore from the SubBase stable then, kicking off with the title track 'Jeopardy' chock full of studio tricks and breakbeats that haven't been used a million times over, bar one, but I'm not complaining. 'More Time' can be found on the flip side, and this is more straightforward jungle stuff with speaker blowing B-lines and an effective 'uplifting' strings section midway. Remixes due shortly, no doubt.

PRODUCTION HOUSE RECORDS

BABY D "DESTINY"
Ooh what a scorcher! What else do you expect from the team that was responsible for one of last year's biggest hardcore anthems, that being 'Let Me Be Your Fantasy'. Call this 'Fantasy pt2' if you like; all the same elements are here – spot-on production, quality vocals (no dodgy obvious vocal samples here), and a mix for every taste, I guarantee it! Straight up hardcore, piano mix, garage mix, acapella and, extra big bonus, a live version of 'Let Me Be Your Fantasy' – this lady can sing! Minor complaint, and one that's been said before – cut the MC (please). On a double pack twelve as I write, but possibly to be released under a different format. Whatever layout, buy this one and turn it UP!
Ian Lloyd

FORMATION RECORDS

SOUNDS OF THE FUTURE "FEAR OF THE FUTURE (REMIX)"
Sorry people, but no track titles on this one to speak of, but I can tell you that it's a four tracker, and if you've read this far, you'll already know what Formation Records are all about, so I won't waste your time with flowery descriptions – Formation ain't Flowery! Track one pretty average, track two, a cross between breakbeat and horror film soundtrack (à la Elm Street), so I guess you could call it 'dark'? Over on to the B side for track numero tres, a noisy choppy breakbeat number which will easily find its way into many a hardcore DJs set. Track 4 does absolutely zilch for me, but 3 out of four's not bad!
Ian Lloyd

YO YO RECORDS

USER 102 "CAN'T HOLD IT" (HELICOPTER REMIX)
User 102 are not a household name, but Helicopter are (in more musically inclined households), and it follows that while User 102 haven't a reputation to live up to, Helicopter have, and on 'Can't Hold Back', they do just this. The helicopter remix (previously unavailable) is a straight up funky house track that holds its own by not trying to be too clever. A pleasant plodder, with (what I assume to be) the original mix on the flip side. So make like a helicopter, and give it some rotation!
Ian Lloyd

LONDON RECORDS

SOUL CITY ORCHESTRA "IT'S JURASSIC"
More like, 'It's Shite'. This reeks of a scam – who are 'Soul City Orchestra'? Was it really inspired by the theme music to Jurassic Park? Do we really care after all the Dinosaur related hype we've been forced to endure? The Time Frequency supply a suitably NRGetic mix on the A side, but on the flip side is but one worthy mix courtesy of Nigel Lowis (Dina Carroll's producer), created as "Produced by Nigel Lowis & A. Diplodocus". At least they've kept a sense of humour!
Ian Lloyd

DEEP DISTRAXATION

HAPPY LARRY'S BIG BEAT ORCHESTRA FEAT SHAGGY WONDER & DIPLOMAT "LEGO BEAT"
Familiar with that Happy Larry Big Beat Orchestra sound? Forget it, this is a whole new style for the happy chappie – recorded in Jamaica (so the press release states), and there's a definite reggae flavour to this. The main break is taken from LL Cool J's 'The Boomin' System', itself taken from En Vogue's 'Hold On'. Flipside plays host to Higher State's house remixes, but they're not half as interesting as the slower A side mixes.
Ian Lloyd

FFRR/LONDON RECORDS

SAGAT "FUK DAT"
Firstly, let me stress that you won't be hearing this on daytime radio, as it contains lyrics that we all identify with, ie "Why is it that everytime I walk down the street, some arsehole stops me just to give me a flyer – fuk dat! Get the fuk out of my way!" Chances are you've heard this one out somewhere, and the news is that it's on a wider release now, so all you attitude lot get out there and purchase. There's a mix to cover all styles (hip hop, house, organ etc) and an acapella so you can let the record sound off over the top of anything that takes your fancy.
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ISING HIGH RECORDS

BALIL "PARASIGHT EP"
It should be noted that Balil are an offshoot from the Black Dog Productions team, and it shows. As Black Dog, their music has won much acclaim, and I'll be quick to praise the team on this quality EP which mixes electro sounds and ethnic ideas effortlessly. 'Rosery Pilots' is one such track whose beauty lies in a simple pattern of strings and near-acidic synth lines – moving chord changes are the key. Cast a critical ear over 'Island' also, but not before sitting back in a deck chair and sipping Lilt – although simple in layout, the mood is captured perfectly. And I'm led to believe that one of the founder members was in a punk band? Lies, surely!
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(WHITEHOUSE 022)

DJ TAMSIN AND THE MONK "A BETTER PLACE"

Pursuing a similar theme to that pioneered by LTJ Bukem's awesom 'music', this deep and pensive moment of classic strings and breathign basslines comes crafted in three mixes incuding an autumnal interpretation from DJ Trace which heads this release from Mo's music distribution. The laid back 101 mix provokes a more sensual chord geared for that sunday session with 'santuary' supplying the perfect aftertaste laiden with a garage groove and lifting rhythms provided by a loop of jungled breaks and pulsating kicks.

Warlock

(JUICE BOX 14)

A GUY CALLED GERALD "THE GLOK TRACK"

Well this guy certainly knows his stuff with 4 strong and diverse tracks that reek with an undeniable knowledge of reggae – yet even though this will be firmly accepted with awe by the junglistic fraternity it shows no signs of pandering to the latest fashions in street dance. Scientific and often minimalistic beats and bass are at work here with the title tune providing that ideal intro for a set. 'Take Me' has to be the personal pick of the bunch for this is where the true meaning of Jungle Techno comes into play, as its reminisence for old school dub and sterophonic panning will not go unwelcomed. 'Ease The Pressure' however is the one destined for dancefloor dominance with its selection of spooky horns and large drumbeats causing a stir of the imagination.

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Suprising as it might seem, there is a distinct lack of what we can quite safely call 'hardcore' music since its usurpation by the contemporary sound of drum and bass. In other words there is a definite lack of that anthemic techno vibe that typified the years of 91 and 92. Not to worry though, redressing the balance whether they are aware of it or not is a new label with a rare and successful fusion of those all too familiar chopped up breakbeats with hard to come by noisy stabs and euphoric airy string sections that are designed to elevate those hands (that once wore white gloves) far above the head where they belong.

Warlock

(

LEGEND 004)

SIMON BASSLINE SMITH "MINE"

A man with a prolific back catalogue of musical gems continues unabated this time on Oxfords premiere beat ballistic label pursuing a quality vibe that is warmer and slower than usual. 'Mine' opens up with a smooth yet unusual selection of bleepy notes that are eventually reinforced by a selection of rolling beats that have not been over tampered with. The bassline ensues until somewhere halfway through the song the vocal led breadown relieves those dancing feet so that the mind can take over. The mind will also appreciate 'Distinction' on the other side which ventures into kick drum territory aided by a platter of beats in true UK style sure to alter the serotonin levels of any brain.

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A new label from the man who sells more tunes on Camden market in a weekend than the rest of London does in a week proves he knows what's what for this is an absolutely firin' EP. Happy hardcore at its best with an array of complicated inside out drum loops fuelled by a catchy hook-line make for a strong anthem for the festive season. 'Into The Future' takes a similar path and is available in two mixes with an orientation towards those bass driven breakbeat solos that charm a crowd into a heads down, knees up style boogie.

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TOTAL OUTPUT "CLIPLITE EP"

Designed to put any system through a stressful time, this fast and furious epic certainly creates new parameters for the realm of intense material emerging from the UK. 303 abuse is the order of the day as the relentlessly paced title track dives in head first with a bout of firecely fluttering acid riffs that make mincemeat of the regular pounding thump in the background. 'Ingredients' is fairly tame by comparison, but venture through the flipside and the tracks just get even more headfuck with 'Acid Relevance' sounding like a cry for help and 'Pulse' the most intoxicating wall of noise ever experienced. To call it hard would be an understatement.

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THE WAREHOUSE

DONCASTER

NOVEMBER 27TH

DJ SS*EASY GROOVE*CHRIS C

DECEMBER 4TH

LOFT GROOVER*STU ALLAN

DECEMBER 11TH

C SMOOTH*CARL COX

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CLARKEE*DJ HYPE

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WHERE THE GRASS IS GREENER

BY WARLOCK

A FEW HOURS TRAVEL ACROSS THE NORTH SEA WILL BRING YOU TO A COUNTRY THAT CAN OFFER MUCH MORE THAN SUB SEA-LEVEL SCENERY OF WINDMILLS AND DAFFODILS, NOT TO MENTION THE ALLURING GREENERY. IT'S A PLACE THAT HAS A VIRBRANT RAVESCENE ALL OF ITS OWN, AND ONE WHICH SEEMS TO BE IN A FAR HEALTHIER STATE THAN ITS BRITISH COUNTERPART. AND SO MID OCTOBER ARRIVED AND SAW A TEAM OF US MAKING A BLEARY EYED EXPEDITION TO ONE OF THE NETHERLAND'S MOST SUCCESSFUL PARTIES - HELLRAISER.



Witnessing a party of a good few thousand people outside the UK can certainly be an eye opener for the uninitiated observer. It became strangely apparent that the event and all it entailed had much in common with one of our very homegrown raves. A big sports hall on the outskirts of Den Helder, way up on the northern coastal reaches of Holland played host to one of that nation's greatest and least acknowledged exports, curiously known locally as 'Hardcore' but requiring an English translation of hard techno. The only breakbeats to be found were those used frenetically in the background of the latest Rotterdam tracks, and, by the way, you'd be hard pressed to find a bassline in the place.

The 'Raisers of Hell' as the flyer described the DJs, was an allusion to the harder orientation of the talented Continental spinners present, including Andy Dux from Germany's Overdrive as well as the hardest of the hard Lisa 'n' Eliaz from Belgium who ended the show on the toughest note possible. Representing the native land were Rob from Rotterdam records with his earbashing collection of party anthems and also Buzz-Fuzz whose set was comparable to an unending supply of Prodigy records on 45 aided by the vinyl creations of The Speedfreak. I'm sure you can imagine the energy of the place.

Representing the UK were Loftgroover and Colin Dale, both offering a different approach to playing techno with a helping hand from a variety of British material only they know how to find, especially Loft's own duplates featuring the work of himself with Jack Smooth. And for a DJ/producer renowned for his more trancey acid interest, Damon Wild from New York's Experimental label tore down the place with a set of pure metallic music, playing such recent classics as Industrial Strength's 'Fucking Hostile' and 'Senseless' by Zekt. An unmissable set.

The crowd were a lively bunch, too. As the promoter himself said, "in England your ravers dance more with their arms whereas over here there is a tendency to jump up and down." Sounds curious but when you visit a Dutch rave, all will become clear, for to see the crowd from the lofty position of the stage resembles a mass aerobics sessions of whose participants have no problem keeping up with the tempo in excess of 170 bpm. Stand on one of the many massive dance platforms for a while and it will become apparent that quite a few people are repeatedly jogging around the stadium, quite slowly and in time with the beat, for what reason we don't know, but they sure seemed to be having a good time.

"IN ENGLAND YOUR RAVERS DANCE MORE WITH THEIR ARMS WHEREAS OVER HERE THERE IS A TENDENCY TO JUMP UP AND DOWN."

Just as the music is slightly different so too are the fashions these party people choose to wear. On the male side of things it's a proliferation of shaved heads greatly outnumbering the amount of ponytails, however jeans and trainers still seem to be the order of the day. For the girls its all black skimpy gear, often in leather and nearly always accompanied by black Doc Marten style boots making for a look that's more interchangeable with our female housers than our lycra clad ravettes.

Unfortunately, though, this and other parties like it are suffering criticism from representatives of the church who, by peacefully handing out religious leaflets, claim that young people are being exposed to "devil music". It's a subject that is being milked for all it's worth by the Dutch media, misquoting people and blowing the whole story out of all proportion, the same way the tabloids in the UK created a moral panic with the acid house thing back in 89. Seems like an echo of past complaints aimed at rock music, but then I'm sure those fears never materialised did they?

Taking into account the high standard of the light show which was more akin to that found at an extravagant live gig, it was easily worth the entrance fee of £16 for 12 hours of fun, especially as there was a fair chance of discovering the location of another party to visit afterwards. So if your interest has been aroused watch out for the Hellraiser parties scheduled for New Year's Eve and February. They won't be...





OUT NOW ON ALL FORMATS!

Fabio Paras

THINK FABIO PARAS AND YOU THINK DRUMS. ETHNIC, PROGRESSIVE AND

BANGING!



DON'T GET ME WRONG I'M NOT ONE OF THESE PEOPLE WHO GO TO GOA AND NEVER COME BACK

RHYTHMIC, HE'S A DJ COMMONLY PLACED ON THE HARDER, EVEN EXPERIMENTAL EDGE OF THE HOUSE SPECTRUM.

RISING FROM THE DUBIOUS ORIGINS OF DRUMMER WITH GREASY ROCK BAND BLACK BLOOD AND SEEING THE LIGHT IN IBIZA '88, TRIP, SIN AND SHOOM, HE'S NOW ONE OF THE TRENDIEST NAMES ON ANY FLYER. AND YOU CAN FORGET ANYTHING YOU MAY HAVE READ RECENTLY IN A LESSER MAGAZINE TO THE EFFECT HE'S LITTLE MORE THAN A GANGA CABBAGE. "TOTAL BOLLOCKS...IF IT WAS TRUE I'D NEVER GET OUT OF BED IN THE MORNING...THE MEDIA SEEMS TO HAVE GONE CANNABIS CRAZY AT THE MOMENT AND IT'S JUST AN EXAMPLE OF A POOR JOURNALIST TRYING TO STEREOTYPE A DJ. MY MUM MIGHT HAVE READ THAT, AND WHAT WOULD SHE HAVE THOUGHT?"

What indeed? But happily Fabio's approach to his set, stimulants aside, is as uncompromising as it always has been, and this above all else is perhaps the reason for his current success, both in clubland and in the studio. "I used to play to the crowd, but I don't now. People say that's playing with your head up your arse, but if that's the attitude everyone took, the music would never progress. Anyway, I tend to pull a crowd that want to be educated and not expect a typical night out. The crowd now is more intelligent than it's ever been and I feel more comfortable in a more specialist area."

If Fabio's exact sound is not one he'd label as "progressive" (I didn't know what the term meant a year ago, and I don't know now - it's meaningless), what is it? Apart from the trademark percussion, that is, which he freely admits made mixing easier in the early days. Subtlety must play a large part in any attempt at a definition. Fabi's passing comment "the blatant hands in the air thing is not what I'm about at all" is demonstrative of his respect in the ability of the dancefloor to appreciate the sophisticated. Or as he put it himself: "people can pick up on rhythms just as easily as a piano break...DJing is about educating, not dominating the floor".

The Birth of Shiva Shanti, the Paras album released some eight weeks ago, alludes in name and in style to another facet of his sound. Eastern rhythms and instrumentals pepper the vinyl like corriander in a chicken *korma*, but are happily not indicative of any New Age hippiness or cosmic crap. "Yeah, I'm into ethnic sounds and regional folk melodies...I'm really into the sort of stuff that Ravi Shankar puts out, but don't get me wrong I'm not one of these people who go to Goa and never come back. All I like to do is take a traditional sound and make it contemporary."

Studio work is coming thick and fast of late, especially on the remix front. Some Other People's album "Orbitality" is set for a total reworking, and other people's 12'" material



is having to be increasingly turned down. Especially tracks that are good in the first place, it would seem. Explains Fabi: "In all fairness I think the records I have had to remix were shit. Remixing shit records makes sense, I'd prefer to take a bad record and turn it into something playable than get on with something that's really good. If it's good it should be left alone." Exactly.

FABIO PARAS DISCOGRAPHY

Remixes
React 2 Rhythm I Know You Like It Guerilla
Aloof On A Mission Cowboy
De Ja Vu Dance With The Devil Cowboy
Home Boy Hippie and a Funky Dread Temple of Love Polydor
Timbal Loca Nation
Some Other People Voices In My Head Infinate Mass
Whyte Promises Solid Pleasure
Some Other People Ghose House Infinate Mass
Original Rockers Push Push London Records Unreleased

Fabio's Own Productions
Sound Clash Republic
Two Eastern Mysteries Collectors Item
Sack the Drummer/Drums and Passion
Cool Lemon E.P.
The Follow UP E.P.
The Birth of Shiva Shanti L.P.

We Kill Love Ten Men Dead
Smells Like Heaven Rhythm De Londres/Londres Strutt
Outrate People Drives Me Crazy Tall & Handsome All Outrage material was co-produced with Terry Farley

Shiva Shanti Releases
Always Here Always Here
Recorded by Oscar from Trax Record Shop
Mojo Rising E.P. Mojo Rising E.P.
Recorded by Dave Hedger
Both 12" will see release before the end of this year.
Some Other People Orbitality LP

4TH CHAPTER

XL

RECORDINGS

FURTHER ADVENTURES IN HARD DANCE

FEATURES EXCLUSIVE TRACKS FROM
THE PRODIGY, JONNY L + LIQUID AND HARD HITTING CUTS
FROM UNDERWORLD, DELTA LADY, ILLUMINATE AND MORE

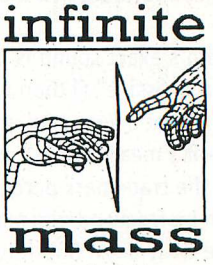
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ORBITALITY

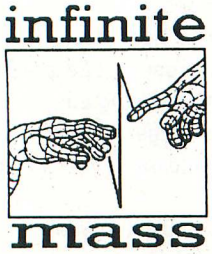


THE SINGLE 12 " Remix

A: Fabio Paras

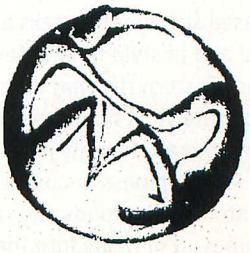
AA: Eddie Fingers/Subsonix

SOME OTHER PEOPLE



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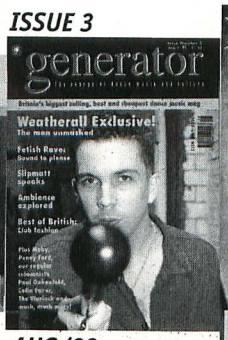
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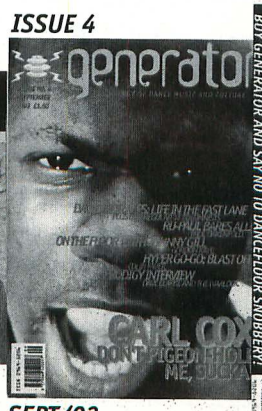
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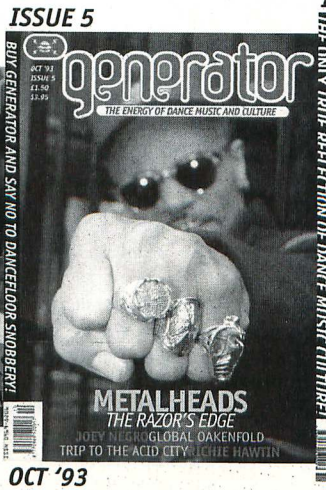
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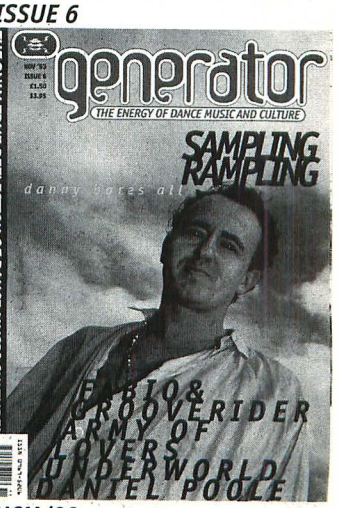
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OCT '93

ISSUE 6



NOV '93

THE MASTER COMPILER IAN DEWHIRST

BY LEWIS DENE

THIS IS THE MAN WHO SIGNED THE PET SHOP BOYS TO EMI RECORDS WHEN EPIC PASSED THEM OVER. THIS IS THE MAN THAT PUT A GROUP TOGETHER CALLED SHALAMAR AND SOLD A MILLION COPIES OF THEIR DEBUT SINGLE WHEN OTHERS WERE TELLING HIM DISCO WAS DEAD. THIS IS THE MAN WHO STARTED A COMPILATION LABEL WHICH IS NOW UP TO ITS 16TH ALBUM WHEN OTHERS WERE FOLDING. THIS IS THE MAN CALLED IAN DEWHIRST.

WHEN IAN DEWHIRST LAUNCHED THE MASTERCUTS SERIES TWO YEARS AGO HE COULDN'T HAVE DREAMT THE SERIES WOULD SET NEW PRECEDENTS IN THE ALREADY OVER CROWDED COMPILATION MARKET AND ESTABLISH COMBINED SELLS TO DATE APPROACHING 400,000. THE SERIES HAS LAUNCHED COLLECTIONS OF JAZZ-FUNK, SWING, FUNK, RARE GROOVES, P-FUNK AND SALSOUL CLASSICS AMONGST ITS FOLD, THE MOST RECENT EDITION BEING A SELECTION OF `CLASSIC 80'S GROOVES'.

A survivor of the music industry for over twenty years, the Yorkshireman first started out in the late 60s as a teenager hooked on the early roots of the developing Northern Soul scene. Becoming one of the keynote DJs at the time along side the likes of Colin Curtis and Ian Levine, Dewhirst's passion for the music lead him on numerous record finding missions to America, where eventually he set up business with Neil Rushton (Network Records MD). On one such visit in 1976, whilst in a club, the idea of making a record along similar lines to the Ritchie Family's `Best Disco In Town' but quoting UK disco hits instead, came to him.

Taking a step further, he thought what would work best would be a medley of Motown anthems record to a disco beat. Shalamar was born and the resulting record `Uptown Festival' became a top 10 American hit spending six weeks at No.1 in the R&B chart selling a million in the process.

Prior to being sacked from Island's 4th + Broadway label in 1987, which he puts down to personal differences with the MD and the lack of backing for the artists and material he wanted to invest in, Dewhirst ran EMI's dance department. A label he also sees as being totally corporate where one decision required twelve department heads approval to be passed.

"I had a good run there," he starts whilst perusing the menu as we chatted at over lunch at a riverside restaurant. "My first record was Ashford & Simpson's `Solid', which was a great start as it went to No.2. Then came Maze, Lillo Thomas, Freddie Jackson, Jaki Graham, Tavares' remixes and I brought the Pet Shop Boys in, that's something that not many people know. I'd been in Ibiza and heard the original of `West End Girls' played at all the clubs over there. It was released here on Epic at the time but unbelievably it did nothing. I brought them to the attention of EMI, but you how it is at the majors, somebody else always gets the credit! The re-recorded version went to No.1, I had nine weeks at No.1 over one Christmas with them there for five weeks and Diana Ross' `Chain Reaction' for four weeks. That was a real wally type record, but when I saw the video I knew it couldn't fail."

"...YOU DIDN'T FUCK WITH DMC 'CAUSE THEY WERE PRETTY POWERFUL. I WAS AT WAR WITH THEM"

Hooking up with Mahesh Bajaj in the late 80's they launched Serious Records to take on Morgan Khan's Street Sounds compilation empire. The first `Upfront' album sold 60,000, at the time totally unheard of for a specialist dance collection. After a short six month stay 4th + Broadway came calling, where in a nine month period he was responsible for Sly & Robbie's only UK hit, CJ Mackintosh's first commercial remix and signing Nellee Hooper and The Wild Bunch, later to reincarnate into Soul II Soul and Massive Attack.

At this point the likeable man remembers possible the true reason behind his Island departure. "I openly had a go at DMC (the publishers of Mixmag) over the judging of their mixing championships. I was on the panel in Newcastle one particular year and we'd discovered CJ some weeks before and unbeknown to us he couldn't get in any of the London or Southern heats and he turned up in Newcastle.

I said to the crew at DMC `have you seen this guy play, he's something else' and they said `well he's not as good as our Chad (Jackson)'. The whole set up was very incestuous and so I said `how can you say that until you've seen him?', not realising that they had their own reasons for wanting certain people to win.

Then, at the finals, they had a judging panel that was anything but impartial, they had about five DMC managed people on it. At the time, though, that was the way the record industry worked, you didn't fuck with DMC 'cause they were pretty powerful. I was at war with them."

"4th + Broadway had a box at the finals and we couldn't believe the result, nor could the crowd as they started throwing cans and bottles at the stage. Afterwards Christine Prince of DMC came up to me looking all pleased by the result and asked me what I thought. I told her it was a disgrace, Chad didn't win it, and I'm a mate of his, but the fact of the matter is he shouldn't have won it. I more or less told them I thought the whole thing was rigged, I was the only one to speak up, everyone else sat on the fence 'cause it was safer. Then Music Week rang me up to ask my opinion, I told them I thought in future years they should use a more impartial judging panel, that was then printed. The day after I got a lawyer's letter from Tony Prince (DMC MD) and a phone call from him saying that they were considering suing me for libel. Four to six weeks after I got bounced from Island. I can only presume that Tony Prince is a pretty powerful guy and I then I had a real hard time trying to get another job. Some of the stories that started circulating about me as to why I got sacked were incredible. One was that I sold 58 acid tabs at an Island party. There might've been a slight element of truth in that, but it certainly wasn't 58!"

Returning to Serious, the following period Dewhirst describes as "a two year blur". "Me and Mahesh went to New York every six weeks and basically went wild and crazy. Mahesh was like that, he came from Luton, then discovered the West End and then New York! It didn't take any encouragement from me to fly Concorde over there, then get a limo from the airport to an expensive hotel and then out every night clubbing. But we still got the albums out, although the discipline was at rock bottom. Back home we were smoking dope every night, getting in at seven every morning, dragging our arses out of bed at twelve and then doing a few hours work before going out again. It totally pre-dated the Happy Monday's Manchester `E' mentality! We were there three years ahead of all that."

"Predictably the whole thing caved in after about two years and we all went our separate ways. He's made it a life's work going bust! I used to do the chart hyping at that time, myself and Damon Rochefort (Nomad/Serious Rope) would get in a car with a thousand albums and point it in the direct of the North and try and hit various towns where we knew there was a good nightlife, Newcastle, Manchester, Liverpool, Birmingham. During the day we'd supposedly be hyping the records in the charts, but in actual fact we were flogging them and coming back with tonnes of cash!"

By November 1990, having accumulated close to £20,000 in debt and a repossession order issued for his house, Dewhirst decided enough was enough, no more wild drug binges and all night parties, time for action was needed. "I'd been semi black listed by all the major labels for being too wild, so the phone wasn't ringing off the hook with job offers, so I went into the West End and just started looking through the record racks. I kept coming back to the compilations, they all had tacky covers, `As seen on TV' stickers and there was very little there that I thought was well packaged or credible. It clicked then that there was a gap in the market for a well packaged double album of original mixes with detailed personal sleeve notes.

Mastercuts evolved out of that. I spent the next two weeks coming up with design ideas and sorting out the records." From a collection approaching 40,000 records, no less then 56 albums worth of material for the series was compiled. "It was perhaps the most pleasurable period in my life. I spent two weeks just listening to records, I started at `A' and didn't stop 'til I got to the end. I ended up with a series of series, for example for the `Classic Jazz-Funk' alone, without scraping the barrel or going ridiculously left-field, there's probably a good 9 or 10 albums."

And what's in the pipeline for the coming year? Hints were dropped regarding a set based on material from the early 80s... Ian Dewhirst is a survivor and a real character in an otherwise bland industry where success and results are more important then integrity and respect, and where enthusiasm and passion for music doesn't form part of the equation. Long may he continue. Lunch was good too!

Lewis Dene

CLUB LISTINGS













DON'T KNOW is new nite in London at Tropical Gardens with free Jello Shots and lollies. Resident DJ Seb Fontaine with guests on Saturday 4th Dec Miss Barbie, 11th Dec Dave Lambert, 18th Dec Fat Tony. At No.1 Apple Treet Yard, piccadilly, London.

THE LEADMILL in Sheffield Need we say more? With 2 rooms of musical bliss, in the main room Martin Leverton and guests, playing house, garage. And in the Nuff Vibes Room, General D playing sweet reggae, ragga and soul. Guests in December, on the 17th, Alister Whitehead. Every Friday at the Leadmill, 6/7 Leadmill Road, Sheffield 0742 754500, £5, in £4 with flyer and only £1.60 a pint.

FEEL REAL at the Gardening Club, every Friday 11-6am with the Rhythm Doctor, Femi B, Rob Acteson, Evil O Live and MCs E-Mix and Mystic Aurra.

THE W.O.K. CLUB, at the Upper Deck, 4-6 Woodbridge Road, Guildford. On Friday 3rd December, a cowboy and cowgirls special with DJs Meena, Sally D and Dave Dorrell as Billy the Kid. £5 in.

PUMP at the Junction, Clifton Road, Cambridge on Saturday 11th December with DJs Seamus and Ricky Morrison. Tickets £6 in advance.

THE HOT CLUB at the Cross, Kings Cross Goods Yard, York Way, Kings Cross. With Smokin' Jo, KCC, Anthony and Rob and Ricky Williams. £10 or £8 in advance.

RUFFNECK TING every Friday, 8-4am with Ruffneck resident DJ Dazee and Krust and MCs Megatron, Scacha, Krissy G. And on 3rd December – Ratty. 10th December – Easy Groove, Lomas, Lisa. 24th December – Donovan "Bad Boy" Smith. At the Depot, Lawrence Hill, Bristol.

SUTRA on Saturday 11th Dececember in the heated marquee with Easygroove (Birthday Bad Boy), Randall, Colin Dale, Jody, Ribbs, Sin. In the Club Room, Gordon Kaye, Mr C, Easy Groove, (House set) Oli-T, Greg Evans. With MCs Ribbs, Jack Horner and Dope. At the University of the West of England, Frenchay Campus, Bristol. Info: 0272 763904.

LOST on Saturday 4th December. 11pm-7am at a London location. In Room 1: Steven Bicknell, CJ Bolland (R&S), Richie Hawtin (+8) and Adam X (New York). Room 2: Insync, Kevin and Tony and Mario. Room 3: Mark Broom and Alex Patterson (Orb).
Lost on Friday 31st December 10pm - 7am at a London location. In Room 1: Steve Bicknell, Jeff Mills (Axis), Dave Angel, Luke Slater and Daz Saund. Room 2: Lee Grainge, Dave Fatcat and guest to be confirmed. Ticket info on 071-791 0402.

Fibre Optic presents ***A CHRISTMAS CRACKER*** with Ratty, Micky Finn, Carl Cox, Fallout, DJ SS, Randall, Top Buzz, Loftgroover, Tango and Pilgrim with MC Ribbs, Roobie Dee and MC GQ. At the Edge, Lower Ford Street, Coventry on Saturday 18th December. 9pm - 8am £15.

DREAM FM Christmas Party on 22nd December 1993 at the Warehouse, Somer Street, Leeds – 9.30-2.00am. Up Carl Cox (playing house), Paul Taylor, the Walker Boys, Mellow D, Iyamede, Breakfast Jane and Tantra. £6.00 Dream members, £7.00 non-Dream members.

DEPTH presents on Thursday 16th December DJs Pete Bones, DJ Hype and Jon Skinner. And on Tuesday 28th December with Ellis D, Pete Bones, Joe Flanagan and Darren Norman. Admission £3.50 at the Chertsey River Club, Chertsey Bridge Road, Chertsey, Surrey.
New Years Day Party with Tag Records at t***HE GARDENING CLUB***, Covent Garden, London with Darren Emerson, Laurence Nelson, Simon Hanson, Jon Nelson and Darren Stokes.

DEJA VU on Saturday 4th December at the Showbar, Pier Approach, Bournemouth. With resident DJs Greb B, Wayne Morrison and special guests Frankie "Shag Bones" and Marvin Conners. Doors open 8pm £5.

BUMP 'N' HUSTLE on Saturday 18th December at the Showbar, Pier Approach, Bournemouth. A night that goes from garage to jazz funk with DJs Jon Coomer, Bob Porey. Doors open 8pm £6 in.

Nottingham's finest ***MIRO*** at 11, Station Street, Nottingham. On the ground floor Allistair Whitehead. In the basement Ian Tatham, Dave Congrave, Phil Sagar. And upstairs (Mr Loverman) Angus Mickie. every Saturday £7 quid in.

Catch ***SOUNDCLASH*** at the Music Factory, Leeds on the Christmas Party Deck. Destroyers list are Master Adrian "6N-U" Sherwood and Lord Sabre himself Andrew Weatheral. £4.

THE HACIENDA in November every Thursday Open House (NUS only £3) with Tom Wainwright and Danny Hussein. 9pm-2am.
Fridays – ***SHINE*** £4 before 10.30 with residents Alistair Whitehead and Tim Lennox. Guest in December: Friday 3rd – Trannies with Attitude. Friday 10th – Laurent Garnier. Friday 17th – D.I.Y. Saturdays – Graeme Park and Tom Wainwright, £10.

REZERECTION at the Royal Highland Centre, Ingliston, Edinburgh on Friday 31st December 8pm-8am. Treading the boards N-Joi, Carl Cox Concept, Suburban Delay and QFX. On the wheels of steel Carl Cox, Seduction, SS, Tom Wilson, the Bass Generator and Dell. Plus many many more. And on the gobs MCs Magika, Warren G and Sneaky Eve. Special guests – The Hedge Hog Boys. More info tel: 091-281 4845.

QUEST at Palomas, Broad Street, Wolverhampton. 9-2 every Saturday. 4th December – C Smooth, Slipmatt, Ellis Dee and Ray Keith. 11th December – Kenny Ken, Top Buzz, Randall and Mickey Finn. 18th December – The Groove Connection Tour Part II with Brian Gee, Micky Finn, Fabio, Grooverider and Jumping Jack Frost. 24th December The Christmas Bash – with Nexus, Ned Ryder, Stu Allen and Carl Cox.
31st December New Years Eve Special – with Nexus, Ratty, Top Buzz, the Pilgrim, Grooverider and Ned Ryder. With resident DJs Pilgrim and MCs Scarlet and Bassman.

Equinox Promotions present ***SEXO SEXO*** on 3rd December with residents the Hype Collective and Scott Lorimer with special guest Billy Nasty. At the Metro, Arbroath.

MISS MONEYPENNY'S Birmingham – packing them in on 4th December with Sasha and Nicky Holloway.
11th December – John "The Pleased Wimmin" and Gayle San. 18th December – Jeremy Healy and John Digweed. 24th December – Xmas Eve Party with Dave Seaman and John "The Pleased Wimmin".

Saturdays at ***MIDDLESBOROUGH ARENA***. Saturday 4th December – Judge Jules, Norman Jay. Saturday 11th December – Sasha, Alister Whitehead. Saturday 18th December – Arena 2nd Birthday. Friday 31st December – The New Years Celebration. With residents Collin Paterson, Simon Gibb, J.M. Easy, Tino, Hooligan X. At 208 Newport Road, Middlesborough. Tel: 0642 251584.

LOOSE at Mavericks, Gaol Street, Hereford every Tuesday with resident Jon Charles, who is joined by guests Mark Podmore, Mark Hughes and Errol Russel. £2.50 in.

CLUB FOR LIFE at the Gardening Club, Covent Garden. On December 4th – Jeremy Healy, Chris & James, Cleveland City Boys, Phil Gifford and Si Long, James Mal and Vivien Marley. December 11th – Christmas Party with Danny Rampling, Dave Dorrell, Chris & James, Jeremy Healy, Kelvin Andrews, Nic Loveur, Phil Myson and PA by M.C. Kinky. December 18th – Fabio Paras, Darren Emerson, Danny Rampling, Jon Nelson, Jon (Please Wimmin) and Chris & James. New Years Eve – Soap come dressed as your favourite soap star, with Jeremy Healy, Danny Rampling, Lawrence Nelson, Jon (Pleased Wimmin), James Mac, Chris & James and P.A. by Amos.

321 at the Rock Cape, 1 the High Street, Ealing, London W5 every Sunday 3pm-1am for those who never say die, with guests each week like, Judge Jules, Nic Loveur, Brandon Block, Normski, Pete Walsh, Jon Pleased Wimmin, Roy The Roach, Alex P, Darren Pearce and Mark James. £5 in, info on 081-840 0616, 081-556 5244.

BEATROOT SALAD at 6-8 Broadway, the Lace Market, Nottingham, Every Friday 10pm till 2am with D.Js Martin Stack and Tone (hippee), a night of tasty dance morsels. Admission £5/£3 NUS.

THE RHUMBA at the Citrus Club, Edinburgh with Danny Rampling, Zammo and guests on Friday 3rd December. On Monday 27th December at Flicks, Brechin The "Rhumba Chrimbus Festivity" with Dave Seaman, John Digweed, Paul Wain, Zammo and guests 7.30 onwards.

SABRESONIC every Friday at Happy Jax, Arch 5, Crucifix Lane, London 9pm-2.30am. Andrew Weatherall and guests each week. £5 members, £6 non members.

SHANGHAI every Saturday at the Bierkellar, Central Promenade, Blackpool. Six quid in, with resident DJs Greenbins, Tim Hamblin, Martin Lever. Guests in December include Dean Thatcher and Paul Myers.

PURE SEX on Wednesday 22nd Dec, at the Albert Tavern, South Parade Pier, Portsmouth – 9pm-2am with DJs Stu Rising, Steve Conway, Warren, and Nick Dickinson. £3.50.

Every Friday ***ROTHKO*** at Miro, 11 Station Street, Nottingham, on the decks Ian Tatham, Paul Wain, Huggy, John Clemmit and Andy Bar. £4.

Love Ranch, Kinky Overdose, Que Pasa, Acid Jazz, present ***PSYCHEDELIC CIRCUS*** on Saturday 18th December 10pm-6am, with: Andy Weatherall, Steve Proctor, Fabi Paras, Rad Rice, Robert Owens, Norman Jay, Mark Moore, Breeze, Roy the Roach, Seb Fontaine, Eddie Pillar, Chris Sullivan and Martin Green. In four rooms plus live the Sabres of Paradise.Bagleys Studios, Goods Yard off York Way, Kings Cross, London. Tickets from Sign of the Times, Quaff Records, Destroy Boutique, Zoom Records Etc.

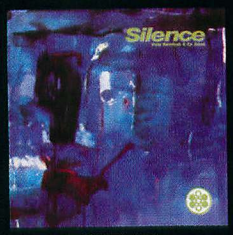
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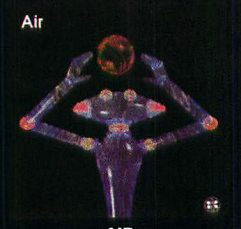


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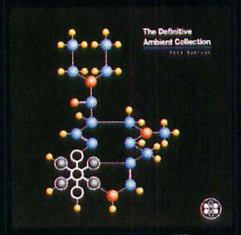




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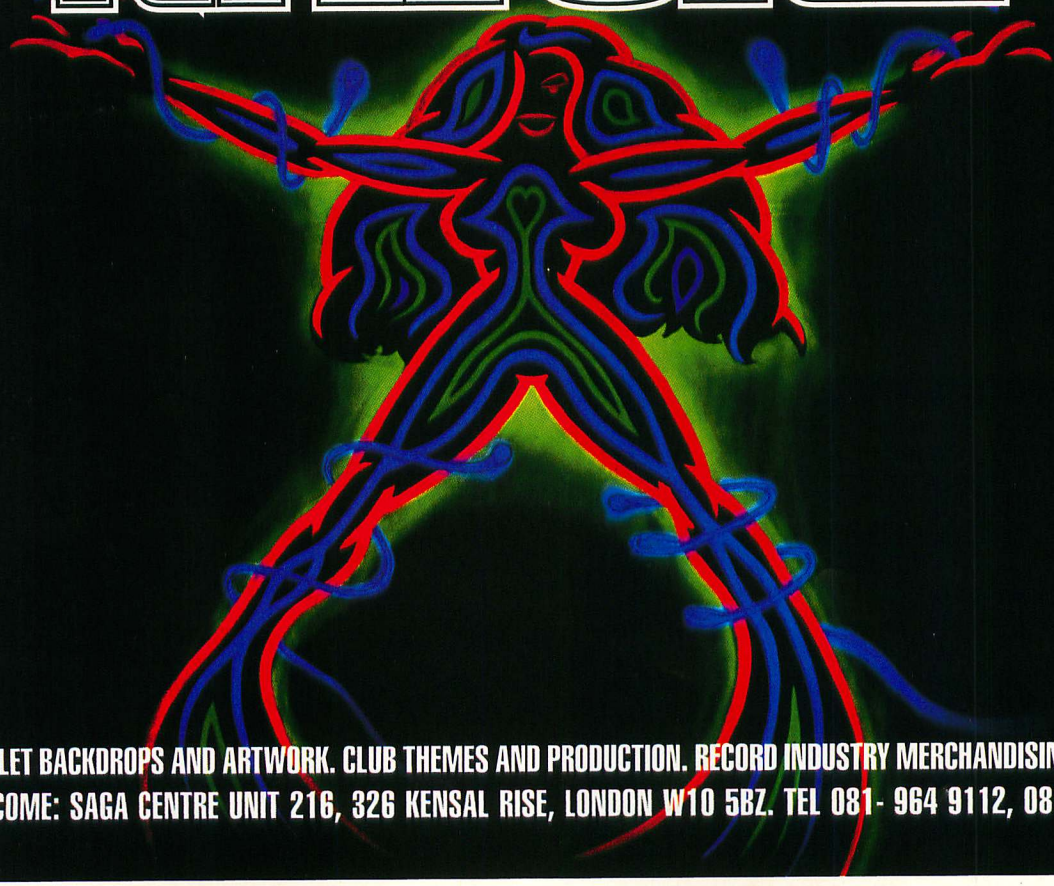
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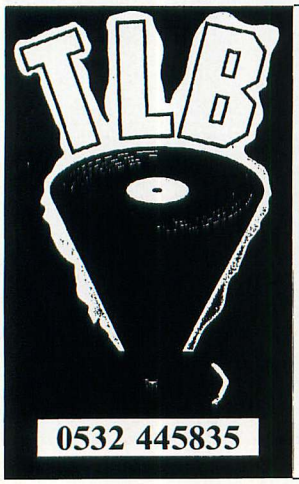
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•

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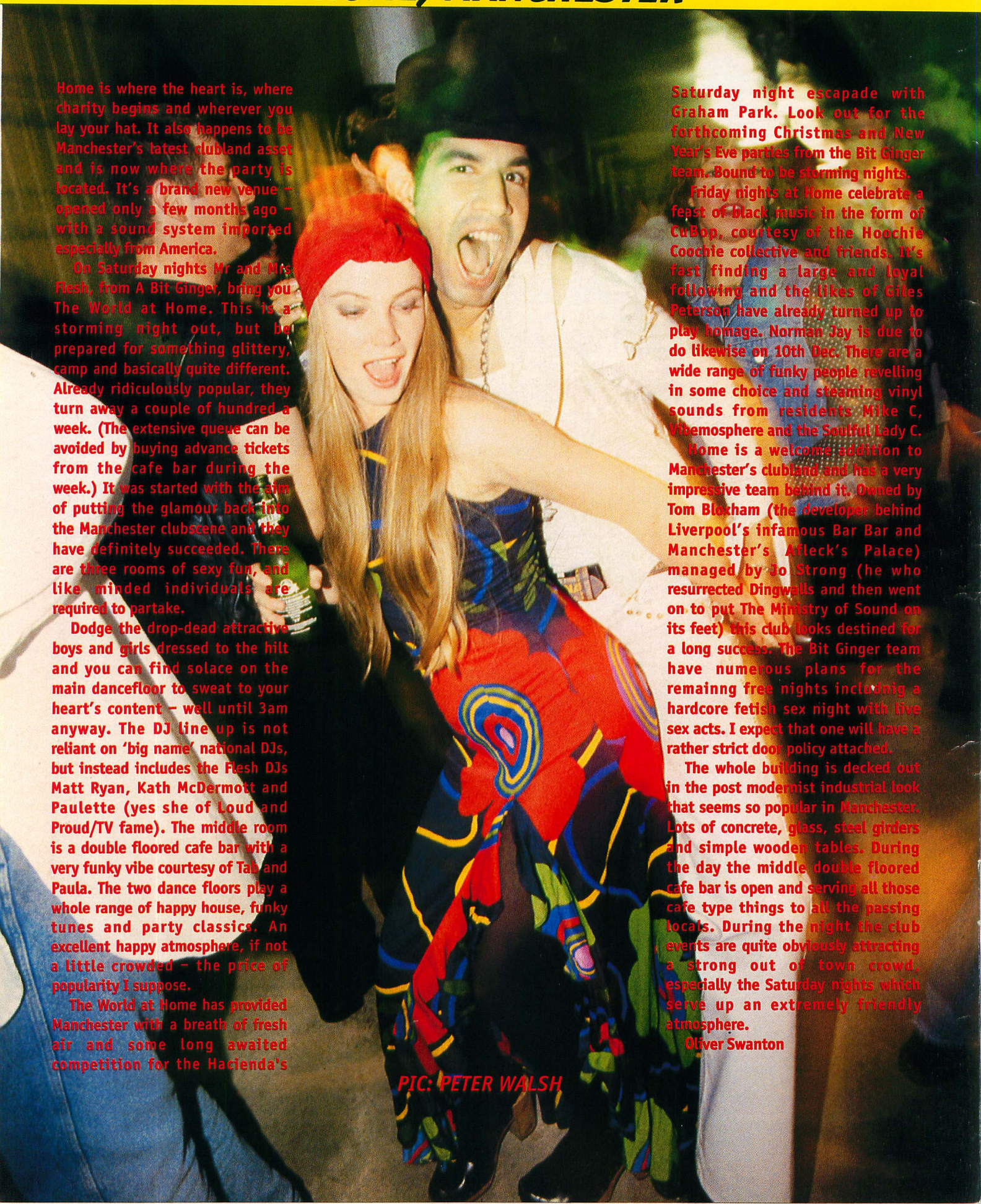
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THE PLACE

HOME, MANCHESTER



Home is where the heart is, where charity begins and wherever you lay your hat. It also happens to be Manchester's latest clubland asset and is now where the party is located. It's a brand new venue – opened only a few months ago – with a sound system imported especially from America.

On Saturday nights Mr and Mrs Flesh, from A Bit Ginger, bring you The World at Home. This is a storming night out, but be prepared for something glittery, camp and basically quite different. Already ridiculously popular, they turn away a couple of hundred a week. (The extensive queue can be avoided by buying advance tickets from the cafe bar during the week.) It was started with the aim of putting the glamour back into the Manchester clubscene and they have definitely succeeded. There are three rooms of sexy fun, and like minded individuals are required to partake.

Dodge the drop-dead attractive boys and girls dressed to the hilt and you can find solace on the main dancefloor to sweat to your heart's content – well until 3am anyway. The DJ line up is not reliant on 'big name' national DJs, but instead includes the Flesh DJs Matt Ryan, Kath McDermott and Paulette (yes she of Loud and Proud/TV fame). The middle room is a double floored cafe bar with a very funky vibe courtesy of Tab and Paula. The two dance floors play a whole range of happy house, funky tunes and party classics. An excellent happy atmosphere, if not a little crowded – the price of popularity I suppose.

The World at Home has provided Manchester with a breath of fresh air and some long awaited competition for the Hacienda's Saturday night escapade with Graham Park. Look out for the forthcoming Christmas and New Year's Eve parties from the Bit Ginger team. Bound to be storming nights.

Friday nights at Home celebrate a feast of black music in the form of CuBop, courtesy of the Hoochie Coochie collective and friends. It's fast finding a large and loyal following and the likes of Giles Peterson have already turned up to play homage. Norman Jay is due to do likewise on 10th Dec. There are a wide range of funky people revelling in some choice and steaming vinyl sounds from residents Mike C, Vibemosphere and the Soulful Lady C.

Home is a welcome addition to Manchester's clubland and has a very impressive team behind it. Owned by Tom Bloxham (the developer behind Liverpool's infamous Bar Bar and Manchester's Afleck's Palace) managed by Jo Strong (he who resurrected Dingwalls and then went on to put The Ministry of Sound on its feet) this club looks destined for a long success. The Bit Ginger team have numerous plans for the remainng free nights includnig a hardcore fetish sex night with live sex acts. I expect that one will have a rather strict door policy attached.

The whole building is decked out in the post modernist industrial look that seems so popular in Manchester. Lots of concrete, glass, steel girders and simple wooden tables. During the day the middle double floored cafe bar is open and serving all those cafe type things to all the passing locals. During the night the club events are quite obviously attracting a strong out of town crowd, especially the Saturday nights which serve up an extremely friendly atmosphere.

Oliver Swanton

PIC: PETER WALSH

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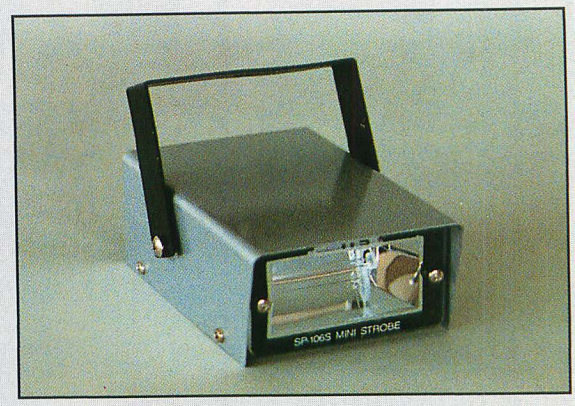


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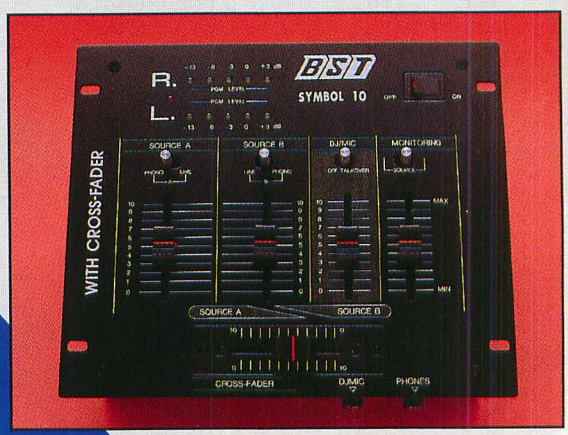


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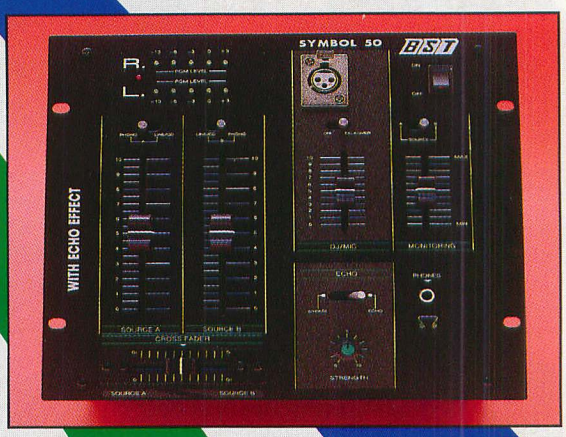
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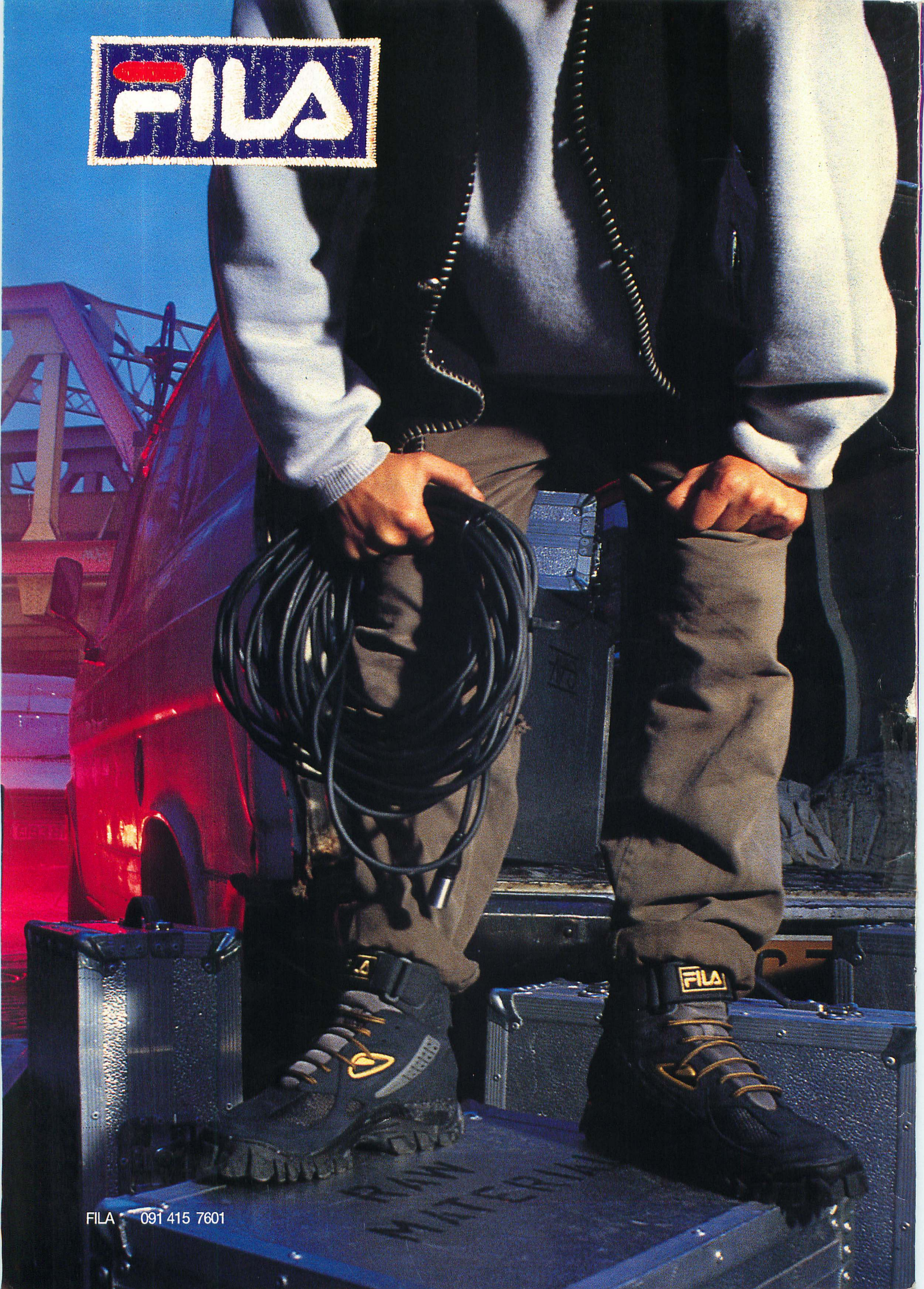






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